

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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STEVE WARINER: *Drive To Survive*

GOLD IN THEM THAR *Hillbillies*
HALL OF FAME ZAPS ZAPPA
Mickey Gets Jazzed



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THE MUSIC TRADE MAGAZINE

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INSIDE THE BOX**COVER STORY****Steve Wariner: Drive To Survive**

Country music veteran Steve Wariner is hot once again with his latest Arista Nashville album, *Drive*. *Cash Box* Nashville editor spoke with this Renaissance man about his career and music, especially his new single, "Drivin' And Cryin'" and live tour.

—see page 27

Gold In Them Thar Hillbillies

If you liked the TV show, you'll probably love the movie. *The Beverly Hillbillies*, the film, is in the theatres, and Baby Boomers are bringing their kids to enjoy the "fish-out-of-water" antics of the Clampett clan as they take on the "sacred cows" of the rich.

—see page 8

Hall Of Fame Zaps Zappa

The Rock 'N' Roll Hall of Fame has named its latest inductees (see separate story on page 3). Most of the choices are obvious, but *Cash Box*'s Troy Augusto believes one of the omissions was the Mother of them all. Augusto explains it all in his West Coast column.

—see page 4

Mickey Gets Jazzed

Cash Box associate editor and jazz maven Michael Martinez ventured down to Orlando, FL to check out the latest hot jazz venue—Pleasure Island Jazz Company at Disney World. The club promises an eclectic roster of jazz artists and sounds.

—see page 18

**NUMBER
ONES****POP SINGLE**

Just Kickin' It

Xscape

(SOSO DEF/COLUMBIA)

R&B SINGLES

Just Kickin' It

Xscape

(SO SO DEF/COLUMBIA)

COUNTRY SINGLE

No Time To Kill

Clint Black

(RCA)

RAP SINGLE

Recipe

Boss

(CHAOS/COLUMBIA)

POP ALBUM

In Pieces

Garth Brooks

(LIBERTY)

R&B ALBUM

187 He Wrote

Spice 1

(JIVE)

COUNTRY ALBUM

In Pieces

Garth Brooks

(LIBERTY)

CHRISTIAN COUNTRY

Each Step I Take

Fox Brothers

(MORNING STAR)

CONT. CHRISTIAN

Walk In The Dark With Jesu

Wayne Watson

(DAYSPRING)

CONTENTS**COLUMNS**

| | |
|-------------------------|----|
| Country Music | 20 |
| East/West | 4 |
| Rhyme/Rap | 17 |
| Rhythm | 16 |
| Film/Video/TV | 8 |

CHARTS

| | |
|--|----|
| Top 30 Rap Singles | 17 |
| Top 75 R&B LPs | 16 |
| Top 100 R&B Singles | 14 |
| Top 100 Pop LPs | 12 |
| Top 100 Pop Singles | 10 |
| Top 100 Country Singles | 24 |
| Top 75 Country LPs | 26 |
| Top Christian Country LPs | 20 |
| Top Contemporary Christian LPs | 20 |
| Top 30 Contemporary Jazz LPs | 18 |

DEPARTMENTS

| | |
|----------------------------------|----|
| News | 3 |
| Country | 23 |
| Contemporary Christian | 20 |
| Coin Machine | 30 |
| Classifieds | 31 |

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EIGHT STROLL R'N'R HALL: The Rock and Roll Hall of Fame Foundation has announced that **The Animals, The Band, Duane Eddy, Grateful Dead, Elton John, John Lennon, Bob Marley** and **Rod Stewart** have been elected for induction into the Rock and Roll Hall of Fame. The performers will be inducted at the Ninth Annual Induction Ceremony January 19, 1994 at the Waldorf-Astoria Hotel in New York.

A nominating committee, consisting of historians and musicologists, selects nominees based on their contribution to rock 'n' roll. In order to be eligible, the nominees must have released a record at least 25 years prior to the year of induction. An international voting group consisting of over 600 music industry professionals, producers, broadcasters, journalists, and performers, including prior inductees, nominees and presenters at induction ceremonies, cast their votes. Nominees receiving the highest number of votes are elected for induction into the Hall of Fame.

In addition, inductees in the "Non-Performer" and "Early-Influence" categories will be announced at a later date.

PASSINGS: Highly respected manager, **Ed Leffler**, died of thyroid cancer on Saturday, October 16, at Cedar Sinai Medical Center in L.A. He is survived by wife, **Katrina Woodard Leffler** and twins, **Andrew** and **Ashley**, from a former marriage.

Leffler currently managed **Van Halen** and **Jude Cole**. His 30-year music industry career began as agent for the Beatles and Rolling Stones. He has been a personal manager for the Osmonds, The Carpenters, The Sweet, Petula Clark, Juice Newton and Sammy Hagar, among others.

In lieu of flowers, the family has asked for donations to the **Children's Cancer Research Fund, Ed Leffler Memorial Fund**, 1015 Gayley Ave., Los Angeles, CA, (310) 474-6313.

Criss Oliva, a founding member of **Atlantic** recording group **Savatage**, was killed in an automobile accident October 17. Oliva, who had been attending the Livestock Festival in Tampa, Florida, was involved in a head-on collision on his way home to Clearwater. **Dawn Oliva**, his wife, was critically injured in the crash.

Oliva is survived by his wife; brother **Jon**, who is a former and founding member of **Savatage**; brother **Tony** and parents, Mr. and Mrs. **Anthony Oliva**. Surviving members of **Savatage** are: **Zachary Stevens**, **Johnny Lee Middleton** and **Steve "Doc" Wacholz**.

PILOT, MORESS, NANAS, SHEA COMBINE: **Pilot Entertainment** and **Moress, Nanas, Shea Entertainment** have entered into a joint venture aimed at expanding services of both firms while augmenting the scope and influence currently enjoyed by both companies, it was jointly announced by **Bob Raylove** of **Pilot Entertainment** and **Stan Moress** of **Moress, Nanas and Shea**. The new venture will combine various strengths of both organizations providing stronger crossover opportunities for the clients, broader scope and influence in television, film and music.

Pilot Entertainment, headed by **Raylove**, specializes in the full-service management of musical artists and producers as well as artist development and production coordination. His current roster includes Grammy winner **Andre Fischer**, **Marc Tanner**, superstar mixer **Mike Guzauski**, **Michael Sembello** and **Warner Bros.** jazz pianist **Mario Grigorov** among others.

Veteran management firm **Moress, Nanas, Shea Entertainment** represents a wide range of television and film actors and country music acts encompassing actors like **Albert Brooks**, **Lisa Hartman**, **Michael Chikliss** and **Joe Penny** to country superstars **Clint Black**, **Lorrie Morgan** and **K.T. Oslin**.

LANDMARK DISTRIBS UMBRELLA: **Michael Wyner** and **Tom Pergola**, founding partners of L.A.-based indie label, **Umbrella Records**, announced an agreement with **Landmark Distribution** to handle retail product. **Landmark**, based in New York with offices in L.A., Chicago and Atlanta, have in recent years become one of the leading distribution networks for indie labels.

Umbrella Records is targeting early 1994 for its first artist release, **Reggie Morris**. Subsequent releases will be named at a future date.

ON THE MOVE



Wolter



Simon



Shaeve



Knapp



Brown



Olesen



Post



Kimura

■ **Richard Wolter** has been named chairman and chief executive officer of **Columbia House**

Company. He succeeds **Neil Keating**, who retires at the end of the year. **Wolter** has been president of the company for the last 10 years.

■ **Capitol Records** has appointed **Ralph Simon** executive vice president. Since 1991, he has been chairman and CEO of his San Francisco-based **Scintilla Company**, which owned and operated an indie label, a music pubbery and a producer-management firm.

■ **Sony 550 Music** has announced the new label's first appointments. **Hilary Shaeve** has been tapped vice president, pop & video promotion. Most recently she served as senior director, alternative & video promotion for **EMI Records Group**.

■ **Jeff Appleton** becomes vice president, rock promotion. He was senior director, national album promotion for **Atlantic Records**.

■ **Neda Tobin** is now director, pop promotion. She had been director, video promotion for **Epic Records**.

■ **John Knapp** joins the new label as director, alternative promotion. He served as music director for **WIIY radio** in Baltimore.

■ **Michele Levan** has been appointed associate director, marketing relations. Since 1991, she has been manager, national dance promotion for **Epic Records**.

■ **Howard Thompson** has been given an A&R position at **Rondor Records**, the new label founded by **Herb Albert** and **Jerry Moss**. **Thompson** has been head of A&R at **Elektra** for the past nine years.

■ **Elektra Entertainment** has made a couple of staff changes. **Paul Brown** joins the company as vice president, rock promotion. He comes to the label from **Virgin Records**, where he had been director of rock promotion since 1987.

■ **Erik Olesen** has been upped to director of national promotion. He was Southeast regional director for **Elektra**, based in Atlanta.

■ **Atlantic Records** has elevated two staffers to vice presidential posts. **Karen Colamussi**, now vp of marketing, was senior director of that department.

■ **Vicky Germaise**, formerly senior director of product development, moves up to vice president of the department.

■ **Dave Kronemyer** has been appointed senior vice president of business & administration for **Time Warner Audiobooks**. Before joining the company, he was vice president of business affairs at **CEMA**.

■ **Arista Records** has announced two appointments. **Karen Post** has become senior director of royalties. She comes to the label after 13 years with **BMG Lyndhurst** where she was director of domestic royalties. **Phil Moretti** is named payroll manager. Prior to **Arista**, he served as head auditor at **Privat Banking**.

■ **Margery Greenspan** has been appointed creative director at **PolyGram Holding, Inc.** Previously, she was art director.

■ **Aja Kimura** has been promoted to associate director, writer-publisher relations for **BMI**. She was assistant to the senior director of the department.

■ **Unistar Radio Networks** has appointed **Art Salisch** to the post of research manager. He had been research director for **Major Market Radio**.

INDUSTRY BUZZ

By Aaron Steinberg

Cash Box EAST COAST

ONE TRICK PONY? Paul Simon brought his hearts and bones to the Paramount Theatre this weekend, taking the crowd through a step-by-step retrospective of his career that paralleled the recent release of *Paul Simon: 1964-1993* (Warner Bros.). *Cash Box's* Stan Lewis said he found the concert "totally refreshing." In all honesty, he described the show as the best he'd seen in years, and it served to convince him that "pound for pound, Simon is as accomplished a songwriter as any we've had. I'd put him on par with the Beatles," Lewis explains. "After all these years, he continues to provide us with a body of work that's diverse and compelling. And as far as the performance was concerned, he had that whole place wrapped around his finger during every phase he brought out.

"It's noteworthy, too," he elaborates, "that after the climax of the African segment, the audience assumed the night was over. But unexpectedly, Art Garfunkel came out to do a plaintive, sparse rendition of 'Bridge Over Troubled Water.' It was an uphill battle, but he managed to turn the mood of the crowd from heads to tails. It was really impressive."

There's no disputing Simon's ability to compose and perform, nor is there any truck to be had with the unique, angelic quality of Garfunkel's singing. But I've been getting a little nervous with Simon's method of swallowing up various ethnic styles of music and spitting them out whole. It started when he hired a band in Jamaica ("Mother And Child Reunion"), a group in Peru ("El Condor Pasa") and another in South Africa ("Graceland") and simply sang on top of them, putting in more of a cameo amongst their sounds than assimilating them or doing it his way. Checking out other ways and ideas is essential to a healthy artist's growth and well-being—for instance, we might not have had fusion (and some people wouldn't be sorry!) if Miles hadn't explored Jimi Hendrix's music, and where would Hendrix himself have been if he hadn't been as interested in Bob Dylan's?

At first Simon's occasional forays were exciting, providing a departure from his fairly conventionally presented singer/songwriter fare—it was a change to hear an Urumba ensemble on lite F.M. stations. And in introducing these styles to American listeners, Simon has probably what boils down to his contribution in this regard. I just can't shake the memory of the cartoon I saw depicting Simon and David Byrne angrily bumping into each other in the jungle with their tape recorders, microphones in hand. I concur though, that Simon's songwriting virtues remain intact, and it's fair to speculate that the test of a superior tune may well be in its potential to be elastic and coordinated in a variety of forms, and his have certainly proven themselves amenable to that.

STARS IN HIS EYES: What goes on behind Bootsy Collins' stellar shades? It had been three years since Mr. Mutron last gave us a glimpse of himself in NYC until Tuesday night when he decided it was high time to funk the mother out yet again. The band was *on it*, rubber as ever, but the sound at the Manhattan Center was so lousy, it was hard to really dig in (or, ala **Spinal Tap**, to Smell the Glove). Between "Flashlight" and "The Star Spangled Banner," Bootsy spent too much time overall in the dressing room changing costumes, but maybe he's grown attached to hiding out backstage since that James Brown gig he recounts years ago when the neck of his bass made an unnerving onstage transformation into a hissing snake (a wee bit too much acid) and sent him retreating to the dressing room for a good cry. Let's hope he comes out to play again sooner rather than later.

By Troy J. Augusto

Cash Box WEST COAST



Frank Zappa. Entry into the Rock Hall of Fame is more than justified. **THE NEWEST INDUCTEES** INTO the Rock and Roll Hall of Fame were announced last week and included John Lennon (already in as a member of the Beatles), Rod Stewart, reggae legend Bob Marley (after being denied entry *eight* times), the Grateful Dead, The Animals, Elton John, pioneering guitarist Duane Eddy and The Band. The Hall will induct all eight acts in a Gotham ceremony on Jan 19.

While a good argument can certainly be made for the inclusion of all of those artists, the snubbing of Laurel Canyon's resident musical genius Frank Zappa is certainly an omission worthy of debate. Currently suffering from an advanced cancerous condition, Sir Frank was one of this country's more important musicians in the late '60s and '70s, helping the music world bridge the gap between the throwaway pop of the former decade and the more progressive, musician-driven rock of the latter. Through the '80s and into the '90s, Zappa has explored jazz, symphonic and orchestral stylings with all of the passion and uncompromising integrity that characterized all of his earlier rock-based releases (1987's *Jazz From Hell* won him a Grammy award).

Despite a lack of mainstream commercial popularity (he has only two gold albums in the U.S., probably a sticking point for the Hall's voters) Frank's influence on serious musicians continues to this day (witness the recent release of a various-artist, Zappa-tribute album by Verve Records), in particular guitar players like Steve Vai and protege/son Dweezil, who owe their fluid, accomplished styles to Frank's wildly original work with six guitar strings. Rhino Records, which recently secured the rights to Zappa's Barking Pumpkin Records back catalog (from Rykodisc) distributes his next album, *The Yellow Shark*, a live recording from 1992 that teams Zappa with Germany's Ensemble Modern orchestra. The collection, which features re-worked versions of older Frank material as well as three new compositions, will be released on November 16.

THE RECENT BUFFALO TOM/Bettie Serveert show at the Palace was a winner, particularly the latter, a musical Dutch treat. The band, comprised of four of the most ordinary-looking major label rock stars you'll ever witness, impressed with a dynamic, highly accessible set that more than justified the reams of enthusiastic press that the young quartet has been getting since the release of its Matador album *Palomine*. Sort of Patti Smith meets Neil Young's Crazy Horse, a band likely to make a lasting impression. Beggars Banquet act Buffalo Tom also turned in an enjoyable show that further demonstrated its members' desire to move away from the band's punkier roots towards a more melodic, song-oriented style. A good move considering the lads' obvious gift for pop songwriting.



TALENT REVIEW

Robert Plant

By Troy J. Augusto

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—A few weeks before Robert Plant's latest Es Paranza/Atlantic album

...*Fate Of Nations* was released earlier this summer, the British singer issued a press release in which he expressed dissatisfaction with the direction that his music had been taking, indicating that he planned a new album and tour that would reflect his desire to return to a more straightforward rock approach.

Well, the former Led Zepelin crooner kept to his word, as both the current alb and stage show do represent a move away from the too-slick trappings that had befallen his recent efforts. Tuesday at Universal the 44-year-old offered a 110-minute pro-



gram that took inspiration from '60s idealism and classic American R&B-fueled rock, much like his former band.

After cancelling a weekend date in San Diego to rest his voice (he's been on the road since a May kick-off in Czechoslovakia) Plant was in fine vocal form, hitting the high notes in Zep's "Whole Lotta Love," breathing just the right warmth into Tim Harding's "If I Were A Carpenter" and flexing his melodic muscle on "29 Palms," a recent #1 album-rock track inspired by Plant's love for the California desert.

Surprisingly, it was on acoustic-oriented Zeppelin material where he made the biggest connection. "Going To California," an idealist's theme song of sorts, which sounded as dynamic as when it was first released in 1971, an unexpectedly fresh "Thank You" and "What Is And What Should Never Be," a song dedicated to a former Led Zep groupie, were all highlights that further cement the staying power of the groundbreaking band's music.

Of Plant's solo material, the hard-rocking "Promised Land," the bittersweet "I Believe," a paean to Plant's son Karac, who died at age 9, the Zep-y "Calling To You" and a re-worked "Tall Cool One," the show's opener, were standouts.

Plant's crack band, anchored by the thick bass of Charlie Jones (Plant's son-in-law), was a catalyst for Robert's easygoing, flighty stage demeanor, pushing the svelte veteran singer with an anxious, powerful delivery that never allowed him to become too relaxed.

TALENT REVIEW

Rod Stewart

By E.R. Wall

GREEK THEATRE, LOS ANGELES, CA—Three cheers for the "unplugged" performance trend. What with everyone and their



brother taking a shot (to varying degrees of success), it has become less about an acoustic setting (as almost everyone has cheated and used electric instruments anyway) but about a re-examination of one's career. And in the case of some veteran artists, it can work miracles. Rod Stewart knows it too, and in one quick move has been able to shed some of his overblown excessive Hollywood image and regained the soulfulness of his early years.

The first quarter of the show was all Mercury era songs with "You Wear It

Well" and "Maggie May" getting big crowd response. The rest of the evening was a mix of latter-day Warner Bros. material and Rod's favorite covers (Chuck Berry, Sam Cooke, Curtis Mayfield, etc.). Ron Wood was not present but former Face Ian McLagan was on hand to lead the nine-piece band (+3 vocalists and string section) thru the paces. A half-dozen video screens provided a sort of *This Is Your Life* visual trip with shots of the Faces for "Stay With Me" and his wife (model Rachel Hunter) and child during "Have I Told You Lately."

Stewart seems to have loosened up and adjusted to this new casual setting. It works well for him, bringing his one-of-the-lads spirit to the front. At one point the band broke into the first four bars of "Do You Think I'm Sexy" when he suddenly stopped them and while trying to hold back his laughter, said, "We're not going to play that!!" Good call, Rod.

TALENT REVIEW

Budweiser Superfest

By Jon Robertson

GREAT WESTERN FORUM, INGLEWOOD, CA—If not for an outbreak of violence and mosh pit-like dancing, the talent-packed Budweiser Superfest might have been the highlight of the R&B/hip-hop-thirsty tour circuit. The bill—including Tag Team, Bell Biv DeVoe, Levert, SWV, Silk, The DBG's, MC Lyte and Big Daddy Kane—held the promise of a satisfying evening.

The Superfest started off with the smooth rap style of Tag Team who performed to a half-packed crowd. The audience responded to the group's Top Ten single "Whoop, There It Is" as they set the mood for MC Lyte, who took the stage next. She displayed mad vocal skills with precision, bringing all the roughnecks to their feet.

The capacity crowd jammed to Bell Biv DeVoe as they kicked flavor with a high-energy set. But trio Levert crooned a string of mellow ballads with intensity and had the ladies in the audience screaming and singing with delirious approval. The now-overhyped crowd grooved to the strong vocal harmonies of SWV who was, unfortunately, interrupted by a commotion in the crowd while singing their R&B hit "Downtown." The disruption ultimately ended the concert without the performances of Silk and rap veteran Big Daddy Kane.

INTERNATIONAL

UK

By Mick Green



Lisa Stansfield: Chart queen

RUMOUR IS RIFE THIS WEEK that Britain's most successful songwriting and production team, **Stock, Aitken and Waterman**, has finally split completely.

Matt Aitken left our most successful pop music team in August 1991 and since then **Stock and Waterman** have continued together as part of **PWL** but this week it was headline news that **Mike Stock** wants to end his 11-year partnership with **Pete Waterman**. The company refused to confirm or deny these reports.

If the end really is here it will bring to a close a partnership that started when **Stock and Aitken** approached **Waterman** for business advice in 1984 and just afterwards **SAW** had their first UK hit when **Devine's** "You Think You're A Man" made the #16 slot and by December of that year they had their first No. One with **Dead Or Alive's** "You Spin Me Round."

Since that time they have constantly had hits with all kinds of acts including soap actors/actresses from Australia and this year they have had chart successes with **Sybil's** "When I'm Good And Ready," "Beyond Your Wildest Dreams" and "Stronger Together." They also scored with **Bill Tarmey's** "One Voice," **Slamm's** "Energize" plus they also put the **WWF Superstars' Wrestlemania** in our charts. But it must be said they have not been dominating the top spots as they did when they were at their peak.

LEADING LABEL...The third quarter of the year showed that **Virgin** has come out as the most successful label as far as albums are concerned with 9.3% of total sales. This is the label's best-ever market share and double the slice that it took last year. Second place **Columbia** could only manage 6.4% according to the latest **CIN** figures. Asked why this turn up, **Virgin's MD Paul Conroy** put it down to the broad range of artists that are signed to the label, as varied as **Meat Loaf, UB40, Boy George, Lenny Kravitz** and the dance compilation smash *The Best Dance Album In The World...Ever!*

Epic is the current leading singles label with around 7.2% and **BMG** became the top singles distributor with 25.4% but overall **PolyGram** retained its hold as the top single and albums company and albums distributor.

BRITS FOR AMERICA? Now that it has been announced that **PolyGram Television International** has won the worldwide television rights, outside the UK, for next year's *Brit Awards* there is a better chance that this flagship event of the British pop industry will be broadcast in the USA.

Last year the *Brits* was taken by 19 countries and the 1994 event will be a 90-minute show and will take place on February 14.

DIGITAL RADIO: A USA digital radio service backed by **Sony** and **Warner Music** is scheduled to reach the UK early next year and will broadcast over 30 channels directly into our homes.

In the United States the system operates as **Digital Cable Radio**, and they will be starting their 24-hour **Music Choice Europe** service in Birmingham, England, next January as part of the European launch for the system.

The programmes—as diverse as classical, soul, country, indie and blues—will be transmitted initially from an American satellite and delivered by cable still in its infancy in Britain. Subscribers will have to pay around \$12 a month if they already have cable and around \$18 for others, and they will receive a tuner linking their television and stereo and a remote control which will reveal the name of the track being played. **MC Europe** plan to invest \$80 million over the next five years on the project.

CURRENT CHARTS: It's all change again with no less than 17 new entries in the Top 40 singles chart and four out of the top five albums also being newcomers. I can never remember our charts being so volatile. Strangely enough, despite all this activity, singles sales actually dropped by around 12% and album sales only rose by a meager 1%. That said, **Take That's Everything Changes** grabbed the top album spot and sold in excess of 100,000 in a week. This meant that for the third time in five weeks **Meat Loaf's Bat Out Of Hell—Back Into Hell** has been pushed off the pole position. But it's a strange situation at the moment and **Meat** had the consolation of seeing "I'd Do Anything For Love (But I Won't Do That)" becoming his first single No. One.

On the Album the track runs for nearly 12 minutes but this single version has been shortened. However it still runs for almost eight minutes and becomes the lengthiest single ever to reach No. One and replaces **The Beatles' "Hey Jude"** in the record books.

If you look through our singles charts you will find acts from all over the world. As well as the always present Americans, you will find acts as diverse as **Italy's Capella** who debut at #7 with "U Got 2 Let The Music," **The Goodmen** from Holland re-entering our Top 40 with "Give It Up" and joining various other acts from Europe.

In the album charts the other newcomers to our Top Ten are **Pearl Jam's Vs** at #2, **Crowded House's Together Alone** #4, **The Lemonheads** with *Come On Feel The Lemonheads* #5 and **Belinda Carlisle** at #9 with *Real*.

Who is the most successful female singer/songwriter in the British singles charts? **Madonna? Kate Bush?** No, that honor probably goes to **Lisa Stansfield** whose title track from her forthcoming album, *So Natural*, has made its debut at #15 and is her 12th consecutive Top 40 hit. Lisa shared the writing credits on all of these hits.



NEWS FROM JAPAN

TOTAL ROYALTIES DISTRIBUTED BY JASRAC, (Japanese Association of Rights of Authors, Composers and Publishers) for six months in fiscal 1993 (April to September 1993) to the copyright holders were \$355 million, 5.3% up over the comparable months of the prior fiscal year. "The sum of royalties distributed in this term was well in spite of our pessimistic anticipation due to a gloomy condition surrounding this country," said JASRAC. Shown in detail according to items: Performance royalties were \$105 million, 9.8% up while Mechanical royalties reached \$201 million, 6% up. Royalties for both publishing and rental dropped. Publishing royalties were \$9.5 million, 6.3% down and rentals were \$25 million, 10.9% down. The performance royalties including Karaoke have kept improved conditions without interruptions from the prior period. On the other hand, excellent growth of audio disks by 14.6% have contributed to the favorable results of the total mechanical royalties in this term.

ACCORDING TO JVA, (Japan Video Association), the total shipments of video software for August 1993 in Japan at wholesalers level were \$180 million, 22.4% down while, in volume, 3.778 million units, up 12.2% over the comparable month of the prior year. New works were 653 units, 0.8% up and cassettes were \$106 million, 58.8% of the total and 2.3% down. Disks were \$61 million, 34.2% of the total and 18.4% down. In volume, disks were 1.45 million copies, 38.5% of the total while down 10.1% in which new works showed 653 units.

THREE TITLES, "Go For It" (Dreams Come True, Epic Sony), "1993 In The Summer" (Class, Apollon) and "Sons And Daughters" (Chage & Aska, Pony Canyon) have been certified Double Platinum singles by RIAJ (Record Industries Association of Japan) for September. Also, Platinum awards went to "Mou Sukoshi Ato Sukoshi" (Zard, BGRAM) and "No. 1" (Takayuki Makiyara, Warner Music Japan) while nine titles, including "Saraba Seisyun No Hikari" (Torayasu Futai, Toshiba EMI), "Moonshine Dance" (Access, Fun House) and "Honesty" (Billy Joel, Sony) were named Gold.

In the Albums, Quintuple Platinum went to *Yureru Omoi* (Zard, BGRAM); Double Platinum were *The Moment Of The Moment* (Syogo Hamada, Sony), *Ai No Sedaino Maeni* (Syogo Hamada, Sony), *Tubest* (Tube, Sony), *Martini* (Masayuki Suzuki, Epic Sony) and *Retour* (Miki Imai, For Life). Four titles, *Enoshima* (Zdan, Victor Entertainment), *Art Of Life* (X, MMG), *Under The Sun* (Yosui Inoue, For Life) and *1/2 & 1/2* (Anri, For Life) were named Platinum. Gold went to *Perfume* (Masayuki Suzuki, Epic Sony), *Classix 1* and *Classix 2* (TMN, Epic Sony), *Aisuru Hitoe* (Yumi Tanimura, Sony), *Faceless Man* (The Boom, Sony), *Bisyoujo Senshi Saler Moon* (Dal 1, Nippon Columbia), *Gairoju* (Yutaka Ozaki, MMG) and *Julianna Tokyo* (Omnibus, Apecs Day Day). In the International section, *Music Box* (Mariah Carey, Sony) and *Get A Grip* (Earo Smith, MCA Victor) acquired Platinum.

A NEW ARM of Warner Music Group here began September 13, 1993. According to the company the new Warner Music Japan Co. is made up of three divisions: WEA Japan, Management Division, and Sales Division. At the same time, MMG is being positioned under the control of Warner Music Japan. WEA Japan and MMG are two independent divisions for creating works. Ryuzo Kosugi, president of MMG has been named chairman of Warner Music Japan. Ikuzo Orita, president of present Warner Music Japan remains in office.

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), the total shipments of audio and video software at the wholesale level for August 1993 were \$460 million, 27% up over the comparable month of the prior year. In this month, a striking contrast has been shown between a high growth of audio software by 45% over the comparable month of the prior year and a down of video software by 17%. According to RIAJ, audio software in this month were \$366 million while video software showed \$88 million. In volume, audio software reported at 29.944 million units, up 41% over the comparable month of the prior year while video software reached 2.451 million units, 10% down.

TOTAL SHIPMENTS of video software for the first six months of 1993 at the wholesale level according to the survey conducted by JVA (Japan Video Association), totaled \$1,115 million, 13.8% down from the comparable months of 1992. This indicates that the total shipments of video software for the comparable period has dropped for two consecutive years. Cassettes were \$623 million, 56.2% of the total, 14.8% down while disks showed \$394 million, 35.5% of the total, 22% down. Of the total shipments in money, sales were 40.5% of the total while rentals recorded 33% and miscellaneous use showed 26.5%. Animation and sports showed high increases in tape cassettes while movies and music stagnated. On the other hand, for schools, education and business enterprises in the miscellaneous use, the section indicated high growth.

BMG-VICTOR EXPERIENCED a banner year in the 7th fiscal term (July, 1992 to June 1993) with total sales of \$320 million. This result means performances were up 37% over the prior fiscal term. CDs were \$297 million, up 46%. Music tapes and video software were each down from the prior fiscal year. Music tapes were \$5 million, 42% down while video software, at \$15 million, dropped 23%.

LOCAL 45s TOP 10

TW LW

- 1 - MAYONAKA NO DANDY (Victor)...**Keisuke Kuwata**
- 2 6 ZURU YASUMI (Warner Music)...**Takayuki Makiyara**
- 3 1 RUN (Toshiba EMI)...**Tsuyoshi Nagabuchi**
- 4 9 AIWA FUSHIGI (Sony)...**Kome Kome Club**
- 5 3 GO FOR IT (Epic Sony)...**Dreams Come True**
- 6 5 ALL MY LOVING (BMG Victor)...**Masaharu Fukuyama**
- 7 8 GET ALONG TOGETHER (Crown)...**Yasuhiro Yamane**
- 8 2 ICHIZUNA KOI (Epic Sony)...**TMN**
- 9 7 MOUSUKOSHI ATOSUKOSHI (BGRAM)...**Zard**
- 10 - ANATASHIKA INADESHOU (Pony Canyon)...**Shizuka Kudou**

LOCAL CDs TOP 10

- 1 - RED HILL (Pony Canyon)...**Chage & Aska**
- 2 - LITTLE BIT (Toshiba EMI)...**Wands**
- 3 1 THE BADDEST II (Sony)...**Toshinobu Kubota**
- 4 2 MUSIC BOX (Sony)...**Mariah Carey**
- 5 5 UNDER THE SUN (For Life)...**Yosui Inoue**
- 6 9 THE BEATLES—1967-1970 (Toshiba EMI)...**The Beatles**
- 7 10 THE BEATLES 1962-1966 (Toshiba EMI)...**The Beatles**
- 8 8 UNBALANCE + BALANCE (MCA Victor)...**Akina Nakamori**
- 9 - WHERE IS LOVE (Polydor)...**Bobby Coldwell**
- 10 - ARISA COLLECTION (Nippon Columbia)...**Arisa Kangetsu**

FILM REVIEWS

The Beverly Hillbillies

By John Goff



The gang's all here! (l-r) Lily Tomlin, Jim Varney, Erika Eleniak, Cloris Leachman, Diederich Bader and Dabney Coleman.

THIS GO BACK T' TH' OL' DAYS looks lak ever 'body had a fine ol' time makin' 'n' if'n they's enuff jinglin' coins in th' c'llectin' plate they'll saddle up fer 'another ride thru th' Hills of Beverly, thank y'all fer askin'.

The raid on TV's past continues with this 20th Century Fox big-screen redo and it'll probably send the "creative" types scurrying back to the archives for something else, even though if you've ever seen the original you've seen this one. The faces are a bit different but the attitudes and costumes are intact and it's sorta lak havin' a family re-union, of sorts.

Based upon the creation of Paul Henning the screenplay by Lawrence Konner & Mark Rosenthal and Jim Fisher & Jim Staahl, from a story by Konner and Rosenthal, goes right back to Henning's pilot of how the Clampett Family came to Beverly Hills and the fawning of banker Drysdale and assistant Hathaway. And Hail, Hail, The Gags Are All Here: Granny's got her still, Elly Mae's got her "critters," Jethro has his free-floating brain(?) and Jed wanders sagely through it all. The new wrinkles and nods to the '90s are minor and fun—insertion of the bird finger as California's way of saying howdy and a take on freeway gunplay are good laughs.

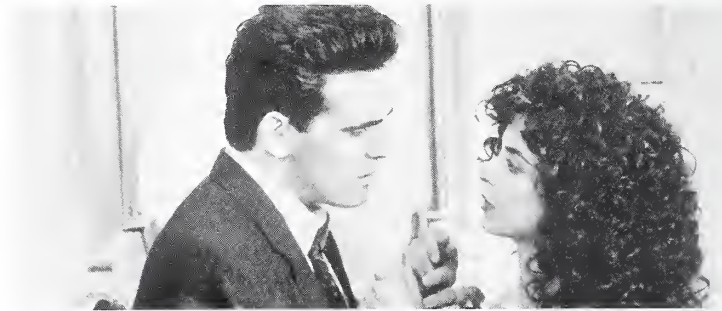
Penelope Spheeris, who co-produced with Ian Bryce, also directed and keeps a slick pace, never letting the piece take itself too seriously and laying in the gags so that an audience never sits too long without at least a chuckle. Slick job.

Casting is on the money: Jim Varney is solid as Jed; Cloris Leachman captures the spirit of Granny; Erika Eleniak, a sweet and honest Elly Mae; Diederich Bader doing dual turns as Jethro and twin sister Jethrine utilizes a wraparound grin; Lily Tomlin has a ball as Miss Hathaway and Dabney Coleman is the perfect choice for Drysdale. Additional sweetening has Lea Thompson and Rob Schneider essaying a pair of con artists out for the Clampett's loot and adds to the fun. Buddy Ebsen, the original Jed, turns up in a neat little twist as his other successful incarnation, Barnaby Jones, hired to track down a missing Granny. Zsa Zsa Gabor pokes a little fun at herself in a Beverly Hills police line-up for assaulting an officer.

Robert Brinkmann's photography is bright and cheerful and Lalo Schiffrin's score is well supplemented by the original "Ballad of Jed Clampett" which audiences still remember and a slew of country tunes ranging from Hank Williams performing his own "I'm So Lonesome I Could Cry" to Varney doing "Hot Rod Lincoln." Dolly Parton does her own "If You Ain't Got Love" and turns up on screen singing "Happy Birthday" to Jed. Soundtrack is available on Fox Records, marketed and distributed by RCA Records. Both the film and soundtrack look like winners in the open market. Y'all come back now, y'hear?

Mr. Wonderful

By J.G.



Matt Dillon and Annabella Sciorra fall in love again in *Mr. Wonderful*.

THIS IS MORE A RE-LOVE STORY than a love story. And it's a good one, not a great one but, comfortable, warm and blue-collar real. You feel good leaving the theatre. It's not idealistic, and it's not soporifically depressing but on a realistic level everyone who's ever been through the love game can relate: somebody wins, somebody loses, somebody feels good and somebody gets hurt. And life goes on, with the possibility that the same things will happen again down the road, if not to the same people then to someone else—perhaps you.

Basically the story is, Matt Dillon and Annabella Sciorra are divorced. He's paying alimony which hampers his buying into a bowling alley with pals. He sets out to find a new husband for her as a way of halting the payments, and they end up falling in love again (or at least, realizing they'd never fallen out of love). On another level, without calling attention to it, *Mr. Wonderful* dispenses with an ethnic cliché that has been inherent in almost every movie made that even mentioned New York Italians: that life revolves around a pasta-laden kitchen, and that all Italian men are somehow connected to "the Mob," scream epithets at every chance and expect women to be perfectly happy bending pasta, and that both, when angry, shout and throw china or whatever might be handy. Not so here, and it's refreshing. Dillon is a Con Ed electrician/trouble-shooter, blue-collar worker and sensitive to others (especially girl friends and former wives). Mob connections are never mentioned. Sciorra longs for an education and to get out of the old neighborhood, seems to have no ties whatever to the kitchen. Another not-mentioned staple are fearsome, deep-seated religious ties.

The script by Amy Schor and Vicki Polon is well woven and the characters written with obvious affection, understanding and, if not resentment then mild disgust in the case of the supercilious college professor character which William Hurt does to perfection.

Anthony Minghella's direction keeps it smooth and enjoyable and doesn't attempt to make something out of it that it isn't.

Dillon turns in a fine, strong/sensitive performance saying as much with a glance as with dialogue. Sciorra, working on that same wave-length, is wonderful. She and Dillon are very comfortable together. Mary-Louise Parker, as Dillon's lover/wannabe wife gets into that bag with a realistic approach and Vincent D'Onofrio as a smitten suitor is excellent.

Marianne Moloney produced and Steven Felder co-produced the Samuel Goldwyn Company production for Warner Bros. release.

Judgment Night

By J.G.



Emilio Estevez, Cuba Gooding, Jr., Jeremy Piven and Steven Dorff, wondering if the pay check was worth it.

ONCE IN A WHILE something staggers along that is so gratuitously stupid and gratuitously violent that after having sat through its pandering-to-idioty entirety, any time spent considering it further would be gratuitously wasted.

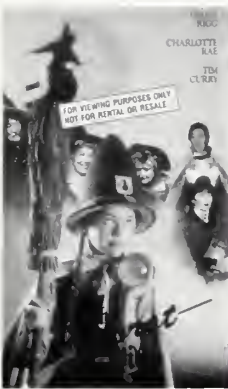
VID REVIEWS



Frankenstein

By John Goff

A TERRIFIC ENTRY for the Halloween holiday. Put this on just above the bob-for-apples tub and watch the gasps at the terrific make-up (change the position if you're afflicted with kind-heartedness). Actually this Turner Entertainment production is a more humane version, closer to Mary Shelley's writing in wrestling with the moral "Creation" dilemma, than the old Universal/Boris Karloff chiller which is still one of the "Best" in cinematic terms. This incarnation, originally made for Turner TV, is for the '90s universal conscience, soul-search crowd with two fine central performances by Patrick Bergin as the doctor and Randy Quaid the creation. Turner Home Entertainment.



The Worst Witch

By J.G.

THIS ONE'S STRICTLY for the kiddies. Its TV roots are undisguised with some not-too-hot chroma key spec FX but the "girl's school for aspiring witches" offers up a good Halloween treat (few tricks here) for some good laughs for the youngsters. It'll give the grown ups a break for a bit with some sparkling colors and a few over-the-top performances from the always gorgeous Diana Rigg, Charlotte Rae in a good/bad dual role, and Tim Curry camping it up as the Grand Wizard. Fun, at least for this time of year. Prism Entertainment.



Dollman vs Demonic Toys

By J.G.

AND HALLOWEEN'S THE PERFECT time for this entry. There's a tongue firmly planted in the cheek most of the time here. Once in a while a delectable Tracy Scoggins takes it too seriously which tends to remove the thumb and inserts foot but Tim Thomerson (Dollman, in his second outing as such) pulls it back and the other shortie here, Melissa Behr, struts happily around and has fun with it. Spec FX demonic toy dolls are good for the genre. A romp for an All Hallow's Eve Evening. Produced by Full Moon and HV marketed by Paramount Home Video.



Fade To Black

By J.G.

AND AS WE FADE OUT on another Halloween, in the wee hours of the morning take a look at this Hitchcock *Vertigo* rip off. With a nod to the '90s via video recorder as college prof Timothy Busfield witnesses murder from across the way. Story twist sees luscious Heather Locklear team up with the killer to convince cops the prof's a looney and almost succeeds. Some neat camera work and performance by wheelchair bound Cloris Leachman as tipping next door neighbor make it one to go out on after the kiddies' party. Pleasant dreams, mmmhahahahaha! Paramount Home Video.

TOP 30 VIDEO RENTALS

CASH BOX • OCTOBER 30, 1993

- 1 **GROUNDHOG DAY** (Columbia TriStar Home Video 52293-5)
- 2 **ALIVE** (touchstone Pictures/Home Video 1596)
- 3 **CHAPLIN** (Live Home Video 69897)
- 4 **FALLING DOWN** (Warner Home Video 12648)
- 5 **NATIONAL LAMPOON'S LOADED WEAPON 1**
(Columbia TriStar Home Video 52363)
- 6 **SCENT OF A WOMAN** (MCA Universal home video 81283)
- 7 **POINT OF NO RETURN** (Warner Home Video 12819)
- 8 **THE BODYGUARD** (Warner Home Video 12591)
- 9 **BENNY & JOON** (MGM/UA Home Video M903007)
- 10 **SOMMERSBY** (Warner Home Video 12649)
- 11 **MAP OF THE HUMAN HEART** (HBO Video)
- 12 **THE CRUSH** (Morgan Creek/Warner Home Video 12926)
- 13 **UNFORGIVEN** (Warner Home Video 12531)
- 14 **UNTAMED HEART** (MGM/UA Home Video M902813)
- 15 **A FEW GOOD MEN** (Columbia TriStar Home Video 27893-5)
- 16 **BOILING POINT** (Warner Home Video 12976)
- 17 **THE CRYING GAME** (Live Home Video 69039)
- 18 **THE VANISHING** (FoxVideo 1997)
- 19 **INDIAN SUMMER** (Touchstone Home Video 1936)
- 20 **MAD DOG AND GLORY** (MCA/Universal Home Video)
- 21 **ARMY OF DARKNESS** (MCA Universal home video 81288)
- 22 **HOME ALONE 2** (Fox video 1989)
- 23 **JENNIFER 8** (Paramount Pictures/Paramount Home Video 32495)
- 24 **THE CRYING GAME** (Live Home Video 69039)
- 25 **CB4** (MCA/Universal Home Video 12926)
- 26 **SNIPER** (Columbia Tri-Star home video 70753)
- 27 **BODY OF EVIDENCE** (MGM/UA Home Video M10287)
- 28 **LEAP OF FAITH** (Paramount Home Video 32792)
- 29 **FOREVER YOUNG** (Warner Home Video 12571)
- 30 **BRAM STOKER'S DRACULA** (Columbia TriStar Home Video 51413-5)

VID BIZ

By John Goff

UPCOMING, LOOK FOR Warner's wonderful *Free Willy* hitting the stalls in mid-November. The jump into HV so soon for a successful feature (sequel is already being talked about) makes sense for the holiday season. It'll be a top-of-the-list seller for the stocking stuffers...And MGM/UA Home Video is putting out an irresistible line-up of *Leading Ladies*. From the studio that had the most classy, gorgeous women of all time in film, who set more hearts a-beating than electro-shock, check out this group: Ava Gardner, Ingrid Bergman, Ida Lupino, Barbara Stanwyck, Norma Shearer and Susan Hayward...And a terrific series from Republic Pictures Home Video keeps it pumping with *The Cliffhanger Serials* from their classic heyday to bring back wonderful memories with *Adventures of Captain Marvel*, *Adventures of Frank And Jesse James* and the *Zorro* series of serials. Looks wonderful!

TOP
100 POP
SINGLES
OCTOBER 30, 1993



#1 SINGLE: Xscape



TO WATCH: Tevin Campbell



HIGH DEBUT: Janet Jackson

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | | | |
|----|--|-------------------------------|-------------|----|---------------|--|--------------------------------|-------|----|
| 1 | JUST KICKIN' IT (SoSo Def/Columbia 77120) | Xscape | 2 | 4 | 50 | RUNAWAY LOVE (EastWest 98354) | En Vogue | 43 | 2 |
| 2 | I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (MCA 54625) | Meatloaf | 4 | 5 | 51 | WILD WORLD (Atlantic 87308) | Mr. Big | 59 | 2 |
| 3 | DREAMLOVER (Columbia 77080) | Mariah Carey | 3 | 8 | 52 | SUNDAY MORNING (Reprise 18461) | Earth Wind & Fire | 42 | 5 |
| 4 | ALL THAT SHE WANTS (Arista 12614) | Ace of Base | 5 | 4 | 53 | PLEASE FORGIVE ME (A&M 0422) | Bryan Adams | DEBUT | |
| 5 | THE RIVER OF DREAMS (Columbia 77086) | Billy Joel | 1 | 8 | 54 | BREAK IT DOWN AGAIN (Mercury 314514875) | Tears For Fears | 44 | 11 |
| 6 | HEY MR. D.J. (Flavor Unit/Epic 77121) | Zhane | 8 | 6 | 55 | MEGA MEDLY (Reprise 40982) | Zapp & Roger | 55 | 7 |
| 7 | ANNIVERSARY (Wing/Mercury 859566) | Tony! Toni! Tone! | 9 | 4 | 56 | IF I HAD NO LOOT (Wing/Mercury 859056) | Tony! Toni! Tone! | 49 | 15 |
| 8 | AGAIN (Virgin 38404) | Janet Jackson | DEBUT | | 57 | INSANE IN THE BRAIN (Ruffhouse/Columbia 77019) | Cypress Hill | 50 | 11 |
| 9 | WHAT IS LOVE (Arista 12575) | Haddaway | 16 | 5 | 58 | OOH CHILD (Eastwest 98398) | Dino | 52 | 11 |
| 10 | TWO STEPS BEHIND (Columbia 77116) | Def Leppard | 13 | 5 | 59 | NEVER SHOULD'VE LET YOU GO (Jive 42178) | Hi-Five | DEBUT | |
| 11 | IF (Virgin 12676) | Janet Jackson | 11 | 10 | 60 | CHATTAHOOCHEE (Arista 1-2573) | Alan Jackson | 69 | 11 |
| 12 | RIGHT HERE (HUMAN NATURE) (RCA 62614) | SWV | 7 | 10 | 61 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross Featuring Supercat | 34 | 8 |
| 13 | ANOTHER SAD LOVE SONG (Laface/Virgin 2-4047) | Toni Braxton | 6 | 10 | 62 | I DON'T WANNA FIGHT (Virgin 4KM-12652) | Tina Turner | 53 | 17 |
| 14 | SWEAT (A LA LA LA LA LONG) (Big Beat/Atlantic 98429) | Inner Circle | 12 | 7 | 63 | JESSIE (SBK/ERG 50429) | Joshua Kadison | DEBUT | |
| 15 | SOUL TO SQUEEZE ("From Coneheads") (Warner Bros. 18401) | Red Hot Chili Peppers | 17 | 6 | 64 | DREAMS (GoldDiscs/London/PLG 857 141) | Gabrielle | DEBUT | |
| 16 | CRYIN' (Geffen 19256) | Aerosmith | 18 | 7 | 65 | AS LONG AS I CAN DREAM (Arista 12600) | Expose | 73 | 2 |
| 17 | NO RAIN (Capitol 44939) | Blind Melon | 22 | 6 | 66 | CHECK YO-SELF (Priority 53830) | Ice Cube Featuring Das Efx | 56 | 7 |
| 18 | CAN'T HELP FALLING IN LOVE (Virgin 12653) | UB40 | 15 | 14 | 67 | INDO SMOKE (FROM POETIC JUSTICE) (Epic Soundtrax/Epic 77256) | Mista Grimm | DEBUT | |
| 19 | WHOMP! THERE IT IS (Bellmark 79001) | Tag Team | 19 | 16 | 68 | I'M IN LUV (Mercury 862462) | Joe | 62 | 5 |
| 20 | I GET AROUND/KEEP YA HEAD UP (Interscope 96036) | Two Pac | 20 | 12 | 69 | HIGHER GROUND (Virgin 12687) | UB40 | DEBUT | |
| 21 | REASON TO BELIEVE (Warner Bros. 18427) | Rod Stewart | 10 | 6 | 70 | LOVE FOR LOVE (Big Beat/Atlantic 98382) | Robin S. | 54 | 5 |
| 22 | HOPELESSLY (RCA 62597) | Rick Astley | 27 | 5 | 71 | BOTH SIDES OF THE STORY (Atlantic 5310) | Phil Collins | DEBUT | |
| 23 | HEY JEALOUSY (A&M 0242) | Gin Blossoms | 23 | 9 | 72 | PAYING THE PRICE OF LOVE (Polydor/PLG 859 164) | Bee Gees | DEBUT | |
| 24 | CAN WE TALK (Qwest/Warner Bros. 18346) | Tevin Campbell | 51 | 2 | 73 | PUSH THE FEELING ON (Great Jones/Island 530 620) | Nightcrawlers | DEBUT | |
| 25 | SHOOP (Next Plateau/London 857314) | Salt-n-Pepa | 48 | 2 | 74 | CHIEF ROCKA (Pendulum 64631) | Lords Of The Underground | 89 | 11 |
| 26 | EVERYBODY HURTS (Warner Bros. 40995) | R.E.M. | 32 | 5 | 75 | FIELDS OF GREY (RCA 62618) | Bruce Hornsby | DEBUT | |
| 27 | BREATHE AGAIN (LaFace/Arista 24054) | Toni Braxton | 46 | 2 | 76 | JIMMY OLSEN'S BLUES (Epic 74929) | Spin Doctors | DEBUT | |
| 28 | LATELY (Uptown/MCA 54652) | Jodeci | 21 | 16 | 77 | METHOD MAN (Loud/RCA 62544) | Wu-Tang Clan | DEBUT | |
| 29 | BABY, I'M YOURS (MCA 5457) | Shai | 25 | 15 | 78 | I'M A PLAYER (Jive 45152) | Too Short | DEBUT | |
| 30 | COME BABY COME (Tommy Boy 7572) | K-7 | 36 | 5 | 79 | NEVER KEEPING SECRETS (Epic 77264) | Babyface | DEBUT | |
| 31 | LET ME RIDE (Death Row/Interscope 57128) | Dr.Dre | 31 | 4 | 80 | FOREPLAY (Rip-it 1001) | Raab | 88 | 2 |
| 32 | COME INSIDE (Atlantic 87317) | Intro | 45 | 5 | 81 | (I KNOW I GOT) SKILLZ (Jive 42177) | Shaquille O'Neal | DEBUT | |
| 33 | BOOM! SHAKE THE ROOM (Jive 42108) | Jazzy Jeff & The Fresh Prince | 24 | 8 | 82 | OH CAROLINA (Virgin 12672) | Shaggy | 63 | 3 |
| 34 | WILL YOU BE THERE (FROM 'FREE WILLY') (Epic Soundtrax 77060) | Michael Jackson | 14 | 81 | 83 | WHY MUST WE WAIT UNTIL TONIGHT (Virgin 12683) | Tina Turner | DEBUT | |
| 35 | RUNAWAY TRAIN (Columbia 74966) | Soul Asylum | 26 | 14 | 84 | SHIFFTEE (Def Jam/Chaos 77163) | Onyx | 84 | 2 |
| 36 | BETTER THAN YOU (Perspective/A&M 7430) | Lisa Keith | 37 | 5 | 85 | VERY SPECIAL (Cold Chillin 18437) | Big Daddy Kane | 70 | 10 |
| 37 | ONE LAST CRY (Mercury P880) | Brian McKnight | 28 | 13 | 86 | CREEP (Capitol 44932) | Radiohead | 75 | 13 |
| 38 | RUFFNECK (Priority/Atlantic 98401) | MC Lyte | 33 | 8 | 87 | I'M FREE (SBK 50434) | Jon Secada | 78 | 11 |
| 39 | RAIN (Mavrick 40988) | Madonna | 38 | 12 | 88 | WRITTEN ON YA KITTEN (Tommy Boy 5831) | Naughty by Nature | 90 | 2 |
| 40 | HUMAN WHEELS (Mercury 862704) | John Mellencamp | 40 | 3 | 89 | RUN TO YOU (Arista 12581) | Whitney Houston | 80 | 13 |
| 41 | TOO MUCH INFORMATION (Capitol 44955) | Duran Duran | 41 | 5 | 90 | FIELDS OF GOLD (A&M 31458) | Sting | 67 | 16 |
| 42 | SOMETHING IN YOUR EYES (MCA 54725) | Bell Biv DeVoe | 39 | 5 | 91 | DRE DAY (Atlantic 53827) | Dr.Dre | 71 | 15 |
| 43 | NOTHING 'BOUT ME (A&M 0350) | Sting | 47 | 3 | 92 | GIRL U FOR ME (Elektra 64643) | Silk | 77 | 14 |
| 44 | SEND ME A LOVER (Arista 12603) | Taylor Dayne | 68 | 3 | 93 | ONE WOMAN (Giant 18606) | Jade | 72 | 14 |
| 45 | WHEN I FALL IN LOVE (Epic Soundtrax/Epic 77021) | Celine Dion & Clive Griffin | 30 | 8 | 94 | SHOW ME LOVE (Big Beat 10118) | Robin S. | 66 | 20 |
| 46 | PINK CASHMERE (Paisley Park/Warner Bros. 18371) | Prince | 35 | 5 | 95 | I'LL NEVER GET OVER YOU (Arista 12518) | Expose | 65 | 24 |
| 47 | GANGSTA LEAN (Capitol 58048) | DRS | DEBUT | | 96 | THAT'S THE WAY LOVE GOES (Virgin 4KM12650) | Janet Jackson | 64 | 25 |
| 48 | I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668) | The Proclaimers | 29 | 16 | 97 | WEAK (RCA 62521) | SWV | 61 | 20 |
| 49 | HERO (Columbia 77224) | Mariah Carey | DEBUT | | 98 | DAZZY DUKS (TMR 3089/Bellmark) | Duice | 60 | 32 |
| | | | | | 99 | WHAT'S UP (Interscope 98430) | 4 Non Blondes | 57 | 21 |
| | | | | | 100 | WHOOOT, THERE IT IS (Wrap/Ichiban 0150) | 95-South | 58 | 15 |

POP SINGLES

POP SINGLES INDEX

| | | |
|---|---|-----|
| AGAIN | J.Jackson,J.Harris,T.Lewis (Flyt Tyne,Black Ice BMD) | 8 |
| ALL THAT SHE WANTS | Joker/Buddha (Megasongs BMI) | 4 |
| ALRIGHT | J.Dupri (EMI April,So So Def/ASCAP) | 4 |
| ANOTHER SARY | R.Wiggins,C.Wheeler (Polygram Int'l,Tony Toni Tone/Rev/ASCAP) | 6 |
| ANOTHER SAD LOVE SONG | Babyface,D.Simmons (Ecaf,Sony Songs,Boobie-Loo,Warner-Tamerlane/BMI) | 13 |
| AS LONG AS I CAN DREAM | D.Warren,R.Orbison (Realsongs/ASCAP,Orbisons/BMD) | 91 |
| BABY I'M YOURS | C.Martin,M.Gay (Music Corp.Of America,BMI/Cameo appearance By Ramesses,ASCAP) | 29 |
| BETTER THAN YOU | L.Keith,K.Thomas (New Perspective,Sony Tunes,Yellow Elephant/ASCAP) | 36 |
| BOOM! SHAKE THE ROOM | Zomba,Jazzy Jeff & Fresh Prince,House Jam,Forty Floors Up,Deshane/ASCAP/Bridgeport/BMI) | 33 |
| BOTH SIDES OF THE STORY | Writers N/A (Pub.N/A) | 71 |
| BREAK IT DOWN AGAIN | R.Orbison,A.Griffiths (EMI Virgin,Chrysalis/BMD) | 54 |
| BREATHE AGAIN | Babyface (Ecaf,Sony Songs,BMI) | 27 |
| CAN WE TALK | Babyface,D.Simmons (Ecaf,Sony Songs,Boobie-Loo,Warner Chappell/BMI) | 24 |
| CAN'T HELP FALLING IN LOVE | UB40 (Gladys,Williamson/ASCAP) | 18 |
| CHIEFTAHOOCHEE | A.Jackson,J.McBride (Mattie Ruth,Seventh Son,Sony Cross Keys/ASCAP) | 66 |
| CHICK YO SELF | Ice Cube,D.J.Pooh (WB,Gansta Boogie,MCA,Soul Assassians/ASCAP) | 70 |
| CHIEF ROCKA | A.Wardrick,D.Kelly,M.Williams,K.Hansford (Lotus,Marlie Marle,EMR April,Ghetto Man/ASCAP) | 74 |
| COME BABY COME | K7,J.Gardner (The Girl,Blue Ink,Third & Lex/BMD) | 30 |
| COME INSIDE | K.Green,C.Wike,N.Hodge (Velle Int'l,Frabnsa,MCA,Ness Nitty Capone,WB,Wike/ASCAP) | 32 |
| CREEP | Radiohead (Warner Chappell/WB,ASCAP) | 86 |
| CRYIN' | B.Fairbairn (Swag Song,MCA,Taylor Rhodes/ASCAP) | 16 |
| DAZZY DUKS | Lanso,Creo,Taylor Boy (Gigilo Chez/Alvert,BMI) | 98 |
| DRE DAY | Dr.Dre,Snoop,C.Wolfe (Aint Nuthin' Goin' On But Fu-kin'/ASCAP) | 61 |
| DREAMS | Gabrielle (Perfect/CPZ/ASCAP,Zomba BMD) | 64 |
| DREAMLOVER | M.Carey,D.Hall,W.Afanasiief (Rye Songs,Sony Songs/BMI/Stone Jam,Ness,Nitty & Capone/ASCAP) | 3 |
| EVERYBODY HURTS | Berry,Buck,Mills,Stipe (Night Garden,Unichappell/BMD) | 26 |
| FIELDS OF GOLD | Sting (Blue Turtle,ASCAP) | 90 |
| FIELDS OF GRAY | B.R.Hornsby (W.B,Basically Zappo/ASCAP) | 75 |
| (MCA,Famous,lunes on the verge of insanity,Gimmie some hot sauce/ASCAP) | 73 | |
| GIRL U FOR ME | K.Sweat,R.Murray (R.Sweat/Saints Alive/E/A/WB/EMI Blackwood,BMD) | 92 |
| HERO | M.Carey,W.Afanasiief (Wallyworld,WB/ASCAP,Sony Songs,Rye/BMD) | 49 |
| HEY JEALOUSY | D.Hopkins (WB,East Jesus/ASCAP) | 23 |
| Iey Mr. D) | Gist,Brown,Criss,Zhane,Bahr,Ware,Grey (Naughty,T-Boy,Flavor Unit,Almo,Irving,OBO itself/ASCAP,Medad/BMD) | 6 |
| HIGHER GROUND | UB40 (Fameca,New Claims/BMD) | 69 |
| HOPELESSLY | R.Astley,R.Fischer (BMG/ASCAP) | 67 |
| HUMAN WHEELS | J.Mellencamp,G.Green (Windswept Pacific,Full Keel,Katsback/ASCAP) | 40 |
| I'D DO ANYTHING FOR LOVE | J.Steinman (Edward B.Marks/BMD) | 2 |
| I DON'T WANNA FIGHT | S.Duberry,Lulu,B.Lawrie (Chrysalis,ASCAP) | 62 |
| I GET AROUND | D.Anderson,R.Troutman,L.Troutman,S.Murdock (GLG TWO/Rubber Band/Troutman/Ghetto Gospel,BMD) | 20 |
| (I KNOW I GOT)SKILLS | J.Forston,S.O'Neal,M.Wells (Word life,Chrysalis,Big-Giant,Warner Chappell/ASCAP) | 81 |
| I'LL NEVER GET OVER YOU | D. Warren (Real Songs,ASCAP) | 95 |
| INSANE IN THE BRAIN | L.Freese,S.Reyes,L.Muggedged (Cypress Funky,Soul Assassians/MCA/ASCAP) | 57 |
| IF | J.Iam,T.Lewis,J.Jackson (Black Ice,Flyte Tyne,Jobete/ASCAP/Stone Agate/BMD) | 11 |
| IF I HAD NO LOOT | R.Wiggins,J.Bautista,W.Harris (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP) | 56 |
| I'M A PLAYER | T.Shaw,B.Collins,G.Cooper,C.Clinton Jr. (Zomba,Bridgeport,Rubber Band/BMD) | 78 |
| I'M FREE | J.Secada,M.A.Morejon (Estefan,ASCAP) | 87 |
| I'M GONNA BE (500 MILES) | C.Reid,C.Reid (Warner Bros./ASCAP) | 48 |
| I'M IN LUV | J.DIBBS,B.ALLEN,T.DENSLow (J.Dibbs,Ahunit And Fifth street, Teddy Denslow,Zomba/BMD) | 68 |
| INDO SMOKE | R.Trawick,W.Griffin (Pub.N/A) | 67 |
| JESSIE | J.Kadison (Joshuaquons,Seymour Glass,EMI Blackwood/BMD) | 63 |
| JIMMY OLSEN'S BLUES | Spin Doctors (Sonysongs,Mow B/Iow/BMD) | 76 |
| JUST KICKIN' IT | J.Dupri,N.Seals (So So Def,EMI April/ASCAP,Full Keel,Ground Control/BMD) | 1 |
| LATELY | S.Wonder (Jobete/Blackball,ASCAP) | 28 |
| LET ME RIDE | Dr.Dre,Snoop(Sonysongs/ASCAP) | 31 |
| LOVE FOR LOVE | A.George,F.McFarlane (Song-A-Tron,EMI Blackwood/BMD) | 70 |
| MEGA MEDLY | R.Troutman,L.Troutman,N.Whitfield,B.Strong (Troutman,Saja,Rubber Band Stone Agate/BMD) | 55 |
| METHOD MAN | Diggs,Hunter,Hawkins,Smith Woods,Coles,Jones,Grice (Wu-Tang/BMD) | 77 |
| NEVER SHOULD HAVE LET YOU GO | E.F.White (Zomba,4MW/ASCAP) | 59 |
| NEVER KEEPING SECRETS | Babyface (Sonysongs,Ecaf,Epic,Solar/BMD) | 19 |
| NO RAIN | Blind Melon (Heavy Melon/ASCAP) | 79 |
| NOTHING BUT ME | Sting (Blue Turtle/ASCAP) | 93 |
| OH CAROLINA | O.Burnell,W.Riley (Livingston/ASCAP) | 43 |
| ONE LAST CRY | B.McKnight,B.Barnes,M.Barnes (Pri/Let's Have Lunch,ASCAP/Repice,BMD) | 37 |
| OOH CHILD | S.Vincent (EMI Unart,Sleeping Sun/BMD) | 58 |
| ONE WOMAN | S.Vincent (EMI Unart,Sleeping Sun/BMD) | 93 |
| PAINT THE WHITE HOUSE BLACK | Bryant,Clinton,Gordy,Strong,Whitfield (Stone Agate,Warner Tamerlane,Exoskeelatel,Aujourd'Hui,Yrrek/BMD) | 75 |
| PAYING THE PRICE OF LOVE | B.Gibb,M.Gibb,R.Gibb (Gibb Brothers,Careers BMG/BMD) | 72 |
| PINK CASHMERE | Prince (Conrtoversy,WB/ASCAP) | 46 |
| PLEASE FORGIVE ME | Adams,Lange (Worksongs,Zomba/ASCAP) | 53 |
| PUSH THE FEELING ON | J.Reed,H.Brarkin,R.Campbell,G.Wilson (EMI Virgin,Graham Wilson/ASCAP) | 73 |
| RAIN | Madonna A.Pettibone (WB,Webo Girl,Shensongs,MCA/ASCAP) | 39 |
| REASON TO BELIEVE | T.Hardin (Alley To/BMD) | 21 |
| RIGHT HERE (HUMAN NATURE) | B.A.Morgan,G.Parker (Warner-Tamerlane,John Bettis,WB/ASCAP/Interscope Pearl,Bam Jams,ATV,Playfull,Loves Music,HL/WBM/BMD) | 12 |
| RUFFNECK | M.Riley,A.Davidson,W.Scott (Brooklyn Based,Top Billin',Smokin' Sounds,EMI April/ASCAP/Quick Time/BMD) | 38 |
| RUN TO YOU | N/A (N/A) | 89 |
| RUNAWAY LOVE | T.McElroy,D.Foster (Two Tuff-Enuff/BMD) | 50 |
| RUNAWAY TRAIN | D.Pimer (WB/LFR,ASCAP) | 35 |
| SEND ME A LOVER | R.Hahn,G.Thatcher (Humazing,Moir) | 44 |
| SHIFFTEE | F.Scruggs,K.Jones,T.Taylor,C.Parker (N/A) | 85 |
| SHOOP | Sparks,James,Denton,Roberts,Turner (Unichappell,Placid/BMD) | 24 |
| SHOW ME LOVE | A.George,F.McFarlane (Song-A-Tron/Champion,BMD) | 94 |
| SOMETHING IN YOUR EYES | K.Edmonds (Sony Songs,Ecaf/BMD) | 92 |
| SOUL TO SQUEEZE | A.Keidis,Flea,J.Frusciante,C.Smith (Ensign,Moebetoblam/BMD) | 15 |
| SUNDAY MORNING | White,Reynolds,Willis (Maurice White,Tony Tunes,Warner Tamerlane/ASCAP,Reyshell,Streamline Moderne/BMD) | 52 |
| SWEAT (A LA LA LA LONG) | L.Lewis,T.Harvey,R.Lewis (Mad House/BMD) | 14 |
| THAT'S THE WAY LOVE GOES | J.Jackson,J.Harris III,T.Lewis (Flyte Tyne Tunes,ASCAP/Black Ice,BMD) | 96 |
| THE RIVER OF DREAMS | D.Kortchmar,J.Nicolo (Impulsive,EMI April/ASCAP) | 5 |
| TOO MUCH INFORMATION | Duran Duran (N/A) | 41 |
| TWO STEPS BEHIND | J.Elliott (Bludgeon Riffola,Zomba/ASCAP) | 10 |
| VERY SPECIAL | A.Harvey,W.Jeffery,L.Peters (AZ,Cold Chillin Warner Bros.,At Home/ASCAP,Gelfin) | 85 |
| WEAK | B.A.Morgan (Bam Jams,BMD) | 97 |
| WHEN I FALL IN LOVE | D.Foster (Chappell & Co.,Intersong U.S.A./HL/BMD) | 45 |
| WHAT IS LOVE | D.Halligan,Iorello (A La Carte,EMI Blackwood/BMD) | 19 |
| WHAT'S UP | L.Perry (Stuck in the throat/ASCAP) | 99 |
| WHOMP! THERE IT IS | Tag Team (Alvert,BMD) | 19 |
| WHOOT, THERE IT IS | J.McGowan,N.Orange (Jamie/Koke Moke & Noke/BMD) | 100 |
| WHY MUST WE WAIT UNTIL TONIGHT | B.Adams,R.J.Lange (Almo,Badams,Zomba/ASCAP) | 83 |
| WILD WORLD | C.Stevens (Salafa,ASCAP,Sony Songs/BMD) | 51 |
| WILL YOU BE THERE | Michael Jackson (Mijac Warner-Tamerlane/BMD) | 34 |
| WRITTEN ON YA KITTEN | V.Brown,K.Gist,A.Criss,G.Macdermot (T-Boy,Naughty,United Artists/ASCAP) | 88 |

REVIEWS By Troy J. Augusto

■ BILLY JOEL: "All About Soul" (Columbia 5469)

New Yorker looks to go two-for-two (an inspiration, surely, to his beloved Yankees) following the across-the-board success of "River Of Dreams," with this inspirational song of unflinching love and the powers that that emotion can hold. Joel's unique, gut-wrenching vocals, the song's universal message and Danny Kortchmar's grand production all point toward another runaway hit, with the potential, actually, to become one of Billy's signature tunes. More of a good thing extended remix is highly recommended.



■ PHIL COLLINS: "Both Sides Of The Story" (Atlantic 5310)

It's getting so it's difficult to tell the difference between Collins' solo work and music by Genesis, the progressive British trio that he's fronted since the late '70s, and never more so than on this majestic song which reminds one of that band's recent output. Phil's instantly familiar vocals and recognizable grandiose drum style power this tune of soul searching and honesty. From the soon-to-be-issued (just in time for the holidays!) *Both Sides* album, an easy multi-format radio add.



■ 10,000 MANIACS: "Because The Night" (Elektra 8846)

Recently dissolved band may regret the decision to break up (actually, singer Natalie Merchant wants to pursue a solo career) when this cover of the Patti Smith/Bruce Springsteen song shoots toward the top of many charts. Taken from the band's appearance on MTV's *Unplugged* program, this tune's lush production, the band's strong alternative reputation and the familiarity of the song with the classic rock crowd all add up to a runaway, multi-format smash. *Unplugged* album was just released.



■ PAUL METSA: "Prettiest Girl In Town" (Raven 5001)

Minnesota-based singer/songwriter updates Americana sound espoused by Springsteen, Mellencamp, et al. Metsa's top-notch band includes former Springsteen bassist Gary Tallent and former Dylan sideman Bucky Baxter, who also produces here. Catchy chorus, warm vocal style and stripped-down, accessible roots approach should win over many a fan. Radio action has already begun, particularly in the singer's Midwest backyard, with national crossover a strong possibility.



PICK OF THE WEEK



■ INXS: "The Gift" (Atlantic 5286)

Australian superstar band previews its forthcoming *Full Moon, Dirty Hearts* album with this mid-tempo, hard-hitting rocker that indicates a return for the band to its early, straight-ahead rock tendencies. "The Gift" also recalls recent U2 music with its treated vocals, effect-heavy guitar lines and modern-sounding rhythm tracking. Band's staid appeal has begun to wane of late but that fortune may be reversed if this cut, which should immediately interest modern and album rock radio, connects with pop fans. INXS begins its first full American tour shortly which should also fuel interest in this track and the new album, due in November.

TOP 100 POP ALBUMS

OCTOBER 30, 1993



#1 ALBUM: Garth Brooks



TO WATCH: Cranberries



HIGH DEBUT: George Strait

| | | | Total Weeks ▼ | Last Week ▼ | | | Total Weeks ▼ | Last Week ▼ | |
|---------------------|--|---------------------|---------------|-------------|--------------------|---|-------------------------|-------------|-----|
| 1 | IN PIECES (Liberty 80857) | GARTH BROOKS | 3 | 5 | 52 | MILLENNIUM (Warner Bros 45274) | EARTH,WIND AND FIRE | 26 | 3 |
| 2 | IN UTERO (DGC 24607) | NIRVANA | 1 | 2 | +53 | NO TIME TO KILL (RCA 66239) | CLINT BLACK | 57 | 7 |
| 3 | BAT OUT OF HELL II(BACK INTO HELL) (MCA 10699) | MEATLOAF | 5 | 3 | 54 | POCKET FULL OF KRYPTONITE (Epic 47309)(P) | SPIN DOCTORS | 38 | 54 |
| 4 | EASY COME, EASY GO (MCA 10907) | GEORGE STRAIT | DEBUT | | 55 | DA BOMB (Ruffhouse/Columbia 57278) | KRIS KROSS | 47 | 7 |
| 5 | MUSIC BOX (Columbia 53205) | MARIAH CAREY | 2 | 5 | 5+6 | COME ON COME ON (Columbia 48881) | MARY CHAPIN CARPENTER | RE-ENTER | |
| 6 | RIVER OF DREAMS (Columbia 53003) | BILLY JOEL | 4 | 8 | 57 | IT WON'T BE THE LAST (Mercury 514758) | BILLY RAY CYRUS | 49 | 8 |
| 7 | Janet (Virgin 12650) | JANET JACKSON | 8 | 16 | 58 | A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) | | | |
| 8 | BLIND MELON (Capitol 96585) | BLIND MELON | 4 | 13 | (Arista/BMG 18711) | ALAN JACKSON | 39 | 13 | |
| 9 | VERY (EMI/ERG 89721) | PET SHOP BOYS | DEBUT | | 59 | GRAND TOUR (A&M 0086) | AARON NEVILLE | 59 | 8 |
| 10 | RETRO ACTIVE (Mercury 518305) | DEF LEPPARD | DEBUT | | 60 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) | | | |
| 11 | TONI BRAXTON (LaFace/Arista 26007) | TONI BRAXTON | 12 | 9 | (VIRGIN 88189) | TINA TURNER | 46 | 12 | |
| 12 | 187 HE WROTE (Jive 41513) | SPICE-1 | DEBUT | | 61 | HITS VOL.1 (Paisley Park/Warner Bros 45431) | PRINCE | 43 | 3 |
| 13 | GREATEST HITS VOL TWO (MCA 10906) | REBA MCENTIRE | DEBUT | | 62 | LIFE'S A DANCE (Atlantic 82420) | JOHN MICHAEL MONTGOMERY | 66 | 33 |
| 14 | SLEEPLESS IN SEATTLE (Epic 53764) | SOUNDTRACK | 7 | 10 | 63 | BUHLOONE MINDSTATE (Tommy Boy 1063) | DE LA SOUL | DEBUT | |
| 15 | CORE (Atlantic 82418) | STONE TEMPLE PILOTS | 9 | 34 | 64 | HITS VOL.2 (Paisley Park/Warner Bros 45435) | PRINCE | 50 | 3 |
| 16 | BLACK SUNDAY (Ruffhouse/Columbia 53931) | CYPRESS HILL | 16 | 8 | 65 | BACK TO BROADWAY (Columbia 44189) | BARBARA STREISAND | 48 | 10 |
| 17 | UNPLUGGED... AND SEATED (Warner Bros 45289) | ROD STEWART | 11 | 14 | 66 | BIG RED LETTER DAY (Beggars Banquet/EastWest 92292) | BUFFALO TOM | 54 | 2 |
| 18 | THE BODYGUARD (Arista/BMG 18699)(P6) | SOUNDTRACK | 17 | 40 | 67 | INTRO (Atlantic/AG 82463) | INTRO | DEBUT | |
| 19 | GET A GRIP (Geffen 24455) | AEROSMITH | 18 | 20 | 68 | UNDERTOW (Zoo 11052) | TOOL | 51 | 7 |
| 20 | SIAMESE DREAM (Virgin 88267) | SMASHING PUMPKINS | 15 | 8 | 69 | BACK TO BASICS(Warner Bros 9-45297) | MAZE | 58 | 6 |
| 21 | IT'S ABOUT TIME (RCA 66074) | SWV | 20 | 31 | 70 | PABLO HONEY (Capitol 81409) | RADIOHEAD | 60 | 11 |
| 22 | HUMAN WHEELS (Mercury 518088) | JOHN MELLENCAMP | 10 | 4 | 71 | BACDAFUCUP (RAL/Chaos/Columbia 53302) | ONYX | 61 | 20 |
| 23 | PROMISES AND LIES (Virgin 88229) | UB40 | 19 | 8 | 72 | PERFECTLY GOOD GUITAR (A&M 540135) | JOHN HIATT | 33 | 4 |
| 24 | I STILL BELIEVE IN YOU (MCA 10630) | VINCE GILL | RE-ENTER | | 73 | MESSAGE IN A BOX: THE COMPLETE RECORDINGS | | | |
| 25 | YES I AM (848660) | MELISA ETHERIDGE | 13 | 2 | (A&M 0150) | THE POLICE | DEBUT | | |
| 26 | TEN (Epic 47857)(P4) | PEARL JAM | 29 | 90 | 74 | WHOOPI! (THERE IT IS) (Life/Bellmark 78000) | TAG TEAM | 74 | 8 |
| 27 | GRAVE DANCERS UNION (Columbia 48898) | SOUL ASYLUM | 25 | 31 | 75 | SHOW (Elektra 61551) | THE CURE | 30 | 2 |
| 28 | ZOOROPA (Island 314518) | U2 | 23 | 9 | 76 | LAST ACTION HERO (Columbia 57127) | SOUNDTRACK | 62 | 12 |
| 29 | BREATHLESS (Arista/BMG 18646)(P2) | KENNY G | 31 | 36 | 77 | ABBA GOLD (Polydor 518047) | ABBA | 56 | 2 |
| 30 | SONS OF SOUL (Wing/Mercury 514933) | TONY! TONI! TONE! | 21 | 11 | 78 | 93 'TILL INFINITY (Jive 41514) | SOULS OF MISCHIEF | DEBUT | |
| 31 | RUNAWAY LOVE (EastWest 92296) | EN VOGUE | 32 | 2 | 79 | BREEDERS LAST SPLASH (4AD/Warner Bros 61508) | THE BREEDERS | 65 | 5 |
| 32 | UP ON THE ROOF... (Columbia 57529) | NEIL DIAMOND | DEBUT | | 80 | SOME FANTASTIC PLACE (A&M 548140) | SQUEEZE | 68 | 2 |
| 33 | EVERYBODY ELSE IS DOING IT SO WHY CANT WE | THE CRANBERRIES | 40 | 6 | 81 | DEVINE COLLECTION (Atlantic 82497) | BETTE MIDLER | 71 | 11 |
| (Island/PLG 514156) | | | | | 82 | OUTSKIRTS OF TOWN (Curb 77626) | SAWYER BROWN | 84 | 3 |
| 34 | RETURN OF THE BOOM RAP (Jive 41517) | KRS-One | DEBUT | | 83 | UNPLUGGED (Reprise 45024)(P3) | ERIC CLAPTON | 63 | 52 |
| 35 | FOR THE COOL IN YOU (Epic 53558) | BABYFACE | 28 | 6 | 84 | LOVE DELUXE (Epic 53178)(P) | SADE | 64 | 38 |
| 36 | THE CHRONIC (Death Row/Interscope 57128/Priority) | DR. DRE | 36 | 47 | 85 | STRICTLY 4 MY N.I.G.G.A.Z...(Interscope 92209) | 2-PAC | 67 | 10 |
| 37 | FACE THE HEAT (Mercury/Polygram 518258) | SCORPIONS | 22 | 2 | 86 | SUNSHINE ON LEITH (Chryslis 21668) | THE PROCLAIMERS | 69 | 12 |
| 38 | TELL ME WHY (Curb/MCA 10529) | WYNONNA | 55 | 17 | 87 | BAD BOYS (Big Beat/Atlantic 92261) | INNER CIRCLE | 90 | 19 |
| 39 | NEW MISERABLE EXPERIENCE (A&M 544039) | GIN BLOSSOMS | 44 | 8 | 88 | MI TIERRA (Epic 53807) | GLORIA ESTEFAN | 70 | 11 |
| 40 | ARE YOU GONNA GO MY WAY (Virgin 86984) | LENNY KRAVITZ | 24 | 26 | 89 | AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138) | R.E.M. | 73 | 4 |
| 41 | JUDGEMENT NIGHT (Columbia 57144) | SOUNDTRACK | 35 | 3 | 90 | DANGEROUS (Epic 45400)(P4) | MICHAEL JACKSON | 72 | 90 |
| 42 | LA SEXORCISTO (Geffen 24460) | WHITE ZOMBIE | 42 | 5 | 91 | CONFEDERATE RAILROAD (Atlantic 82335) | CONFEDERATE RAILROAD | 75 | 29 |
| 43 | BIGGER, BETTER, FASTER, MORE (Interscope/AG 92112) | 4 NON BLONDES | 34 | 19 | 92 | METALLICA (Elektra 61113)(P6) | METALLICA | 81 | 104 |
| 44 | ALMOST GOODBYE (MCA 10851) | MARK CHESTNUT | 45 | 3 | 93 | HARD WORKIN' MAN (Arista/BMG 18716) | BROOKS & DUNN | 93 | 25 |
| 45 | THE TRUTH (MCA 10810) | AARON HALL | DEBUT | | 94 | ELEMENTAL (Mercury 514275) | TEARS FOR FEARS | 76 | 10 |
| 46 | THE WORLD IS YOURS (Rap-A-Lot/Priority 53861) | SCARFACE | 37 | 6 | 95 | MENACE II SOCIETY (Jive/MCA 41509) | SOUNDTRACK | 77 | 13 |
| 47 | TEN SUMMONER'S TALES (A&M 31454 0070) | STING | 27 | 27 | 96 | NEVER LET ME GO (Epic 53231) | LUTHER VANDROSS | 78 | 14 |
| 48 | A TOUCH OF MUSIC IN THE NIGHT (Atlantic/AG 82531) | MICHAEL CRAWFORD | DEBUT | | 97 | CLAY WALKER (Giant/Warner Bros 24511) | CLAY WALKER | DEBUT | |
| 49 | BARNEY'S FAVORITES VOL.1 (SBK 27115) | BARNEY | 41 | 4 | 98 | JON SECADA (SBK 98845)(P) | JON SECADA | 79 | 56 |
| 50 | HITS/B-SIDES (Paisley Park/Warner Bros 45440) | PRINCE | 14 | 3 | 99 | PORK SODA (Interscope 92257) | PRIMUS | 87 | 20 |
| 51 | LIVE (Columbia 47056) | JAMES TAYLOR | 52 | 7 | 100 | 2 CD BOX SET (Atlantic 82477) | LED ZEPPELIN | 53 | 2 |



REVIEWS by Troy J. Augusto

■ CONCRETE BLONDE: *Mexican Moon* (Capitol 81129)

The bad news is, after the band's upcoming tour is finished, Concrete Blonde, in deference to singer/bassist Johnette Napolitano's solo career, is breaking up. The good news is that *Mexican Moon*, the band's new album, is perhaps the best of its tumultuous eight-year existence. A soulful, spirited collection, the album is a watermark for the band that will surely be looked back upon with pride by the trio. Highlights of the set include the angry "Jenny I Read," the soothing title track, and "Rain," one of the band's best ever.



■ THE AFGHAN WHIGS: *Gentlemen* (Elektra 61501)

The latest band to fly the Sub Pop Records coop may also be looked back on as one of its greatest signings as well. Ohio's Afghan Whigs are masters at weaving intricate mood pieces that all seem to be on the edge of imminent explosion. Or, as singer Greg Dulli muses in first single "Debonair," "This time the anger's better than the kiss." Pretty clever for a guy from Cincinnati. Post-modern four-piece also impresses with the painful "When We Two Parted," head-trippin' "If I Were Going" and bitter "Now You Know."



■ BARKMARKET: *Gimmick* (American 45343)

Barkmarket is comprised of three very loud and disturbed New Yorkers. Of course, are there any other kind? *Gimmick* is comprised of 12 very loud and disturbing rock 'n' roll songs. Of course, are there any other kind? Vocalist David Sardy sorta sounds like the bastard child of a demented Steven Tyler, a sober Janis Joplin and a ripped-off Chris Cornell, spewing out poisoned words of crime and punishment, grime and banishment and all things unsettling. A soundtrack for the '90s?... Sad, but true.



■ FOR LOVE NOT LISA: *Merge* (EastWest 92283)

L.A.-by-way-of-Oklahoma band mixes '70s hard rock with '90s punk-fueled alternative vibe (who doesn't these days?) for a modestly satisfying though not terribly original sound. Quartet will do better in metal circles than in alternative land, given its more or less straight hard rock style. Band's strength actually lies in its involving and sometimes quite disturbing lyrics. Check out harrowing "Travis Hoffman," lead track "Softhand" and spacy "Swallow."



■ DOUGHBOYS: *Crush* (A&M 540 124)

Canada's favorite punk-poppers, the Doughboys, manage to balance both anger and humor on this, their major label debut. Hook-filled pop nuggets are filled out with gads of punk-inspired venom, giving the 'boys a bittersweet edge and melancholy atmosphere. Known first and foremost as a smokin' live attraction (they open for Redd Kross at the Palace Oct. 29), Doughboys have instilled the new alb with plenty o' live sounding energy, thanks in part to producer Daniel Rey, whose light-handed approach complements the band's style quite nicely.



■ YO LA TENGO: *Painful* (Matador 92298)

Hard to tell where this quirky trio is coming from or, for that matter, where it's going. They've been called "drone rock," but what exactly does that mean? The members come from New Jersey but more often than not sound as if they're from an incredibly depressed English mining town. Shades of U2, Lush, Eno and Roxy Music crop up, though none of those acts accurately describes Yo La Tengo (Spanish for "I have it"). Impossible to label and hard to ignore, the band's Matador debut is 11 mysterious yet oddly compelling aural nuggets.



POP ALBUM INDEX

- | | | |
|--------------------------|-----------------------|-------------------------|
| 2-Pac / 67 | Jackson, Michael / 72 | SOUNDTRACKS: |
| 4-Non Blondes / 34 | Jackson, Janet / 8 | The Bodyguard / 17 |
| Abba / 56 | Joel, Billy / 4 | Free Willy / 85 |
| Aerosmith / 18 | Kravitz, Lenny / 24 | Judgement Night / |
| Alice In Chains / 97 | Kris Kross / 47 | 35 |
| Babyface / 28 | Led Zeppelin / 53 | Last Action Hero / 62 |
| Barney / 41 | Loggins, Kenny / 86 | Menace II Society / |
| Bjork / 82 | Maze / 58 | 77 |
| Black, Clint / 57 | McEntire, Reba / 94 | Sleepless In Seattle / |
| Blind Melon / 6 | McKnight, Brian / 99 | 7 |
| Braxton, Toni / 12 | Meatloaf / 5 | Spin Doctors / 38 |
| Breeders / 65 | Mellencamp, John / 10 | Squeeze / 68 |
| Brooks & Dunn / 93 | Metallica / 81 | Stewart, Rod / 11 |
| Brooks, Garth / 3 | Midler, Bette / 71 | Sting / 27 |
| Carey, Mariah / 2 | Montgomery, John | Stone Temple Pilots / 9 |
| Chesnutt, Marc / 45 | Michael / 66 | Strait, George / 91 |
| Clapton, Eric / 63 | Naughty By Nature / | Streisand, Barbra / 48 |
| Confederate Railroad / | 56 | SWV / 20 |
| 75 | Neville, Aaron / 59 | Tag Team / 74 |
| Cranberries, The / 40 | Nirvana / 1 | Taylor, James / 52 |
| The Cure / 30 | Onyx / 61 | Tears For Fears / 76 |
| Cypress Hill / 16 | Pearl Jam / 29 | Tippin, Aaron / 100 |
| Cyrus, Billy Ray / 49,95 | The Proclaimers / 69 | Tony! Toni! Tone! / 21 |
| Dr. Dre / 36 | Primus / 87 | Tool / 51 |
| Duran Duran / 80 | Prince / 14,43,50 | Turner, Tina / 46 |
| Dylan, Bob / 98 | Radiohead / 60 | U2 / 23 |
| Earth, Wind & Fire / 26 | R.E.M. / 73 | UB40 / 19 |
| En Vogue / 32 | Sade / 64 | VARIOUS ARTISTS: |
| Estefan, Gloria / 70 | Sawyer Brown / 84 | MTV Party To Go Vol |
| Ethridge, Melisa / 13 | Scarface / 37 | 3 / 83 |
| G, Kenny / 31 | Scorpions / 22 | MTV Party To Go Vol |
| Gin Blossoms / 44 | Secada, Jon / 79 | 4 / 92 |
| Hiatt, John / 33 | Shai / 89 | Westerburg, Paul / 29 |
| Iggy Pop / 88 | Smashing Pumpkins / | White Zombie / 42 |
| Inner Circle / 90 | 15 | Wynonna / 55 |
| Jackson, Alan / 39 | Soul Asylum / 25 | Yoakam, Dwight / 96 |



■ BLACK HAPPY: *Peghead* (Pacific Inland 1161)

Surely the first rock act to come out of Coeur d'Alene, Idaho, Black Happy is an eight-piece (or so) band that combines so many different, captivating styles as to become nearly indescribable. They have three horn players, but they're not a funk band. They have two drummers, but they're not a marching band. They have two wicked guitar players, but they're not a speed metal band, though they used to be. Pieces of the band's puzzle are jazz, metal, country, funk, blues and hip-hop, with the completed picture uniquely Black Happy. A find.

PICK OF THE WEEK



■ THE LEMONHEADS: *Come On Feel The Lemonheads* (Atlantic 82537)

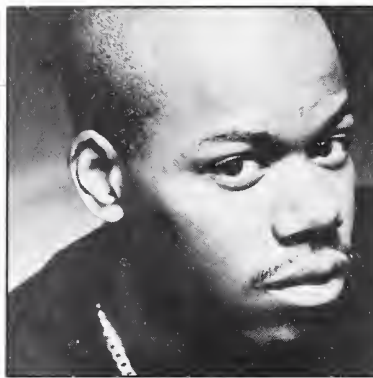
Producer: The Robb Brothers, Evan Dando. Hey kids, it's the feel-good album of the '90s! Boston alterna-faves, the Lemonheads, still basking in the warm glow of its previous *It's A Shame About Ray* opus, have returned with a 15-track collection of loose and casual stories of T-shirts, friendship, pot smoking and love found and lost. Reluctant pin-up boy Evan Dando is Mr. Sensitive throughout, an angle that'll appeal to both the ladies and the modern rock crowd in general. The band even shows some nifty country roots this time out, particularly on "I'll Do It Anyway" and "Being Around." Other high points include the warm "Into Your Arms" (first single), the spastic "Style" and charmer "Big Gay Heart."

TOP 100 R&B SINGLES

OCTOBER 30, 1993



#1 SINGLE: Xscape



TO WATCH: Too Short



HIGH DEBUT: DRS

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|---|--------------------------------|-------|----|-----|---|---------------------------|-------|----|
| 1 | JUST KICKIN' IT (So So Def/Columbia 77119) | Xscape | 1 | 6 | 53 | CALL ME MACK (La Face/Arista 20451) | Usher | 64 | 2 |
| 2 | ANNIVERSARY (Wing/Mercury 859566) | Toni! Toni! Toni! | 2 | 25 | 54 | BOOM! SHAKE THE ROOM (Jive 42108) | Jazzy Jeff & Fresh Prince | 33 | 7 |
| 3 | CAN WE TALK (Qwest/Warner Bros. 18346) | Tevin Campbell | 13 | 2 | 55 | MEGA MEDLEY (Reprise 18420) | Zapp & Roger | 34 | 7 |
| 4 | RIGHT HERE (Human Nature)/Downtown (RCA 62614) | SWV | 4 | 10 | 56 | TRUST ME (Chrysalis/ERG 24849) | Guru & N'Dea Davenport | 79 | 14 |
| 5 | SOMETHING IN YOUR EYES (MCA 54725) | Bell Biv DeVoe | 5 | 7 | 57 | WRITTEN ON YA KITTEN (Tommy Boy 583) | Naughty by Nature | DEBUT | |
| 6 | BREATHE AGAIN (La Face/Arista 24047) | Toni Braxton | 10 | 2 | 58 | COMPUTER LOVE (Kaper/RCA 62675) | NKRU | 70 | 2 |
| 7 | COME INSIDE (Atlantic 87317) | Intro | 7 | 5 | 59 | (I KNOW I GOT)SKILLS (Jive 42177) | Shaquille O'Neal | DEBUT | |
| 8 | DREAMLOVER (Columbia 77080) | Mariah Carey | 6 | 7 | 60 | STAY REAL (Def Jam/Columbia 77140) | Erick Sermon | 50 | 2 |
| 9 | GANGSTA LEAN (Capitol 58048) | DRS | DEBUT | | 61 | WE GETZ BUZY (Rowdy/Arista 35024) | Illegal | 76 | 6 |
| 10 | SHOOP (Next Plateau/London 857314) | Salt-N-Pepa | 32 | 3 | 62 | UP ON THE ROOF (Gasoline Alley/MCA 54738) | Il D Extreme | DEBUT | |
| 11 | I'M IN LUV (Mercury 862462) | Joe | 9 | 7 | 63 | CHECK YO SELF (Priority 53830) | Ice Cube / Das Efx | 36 | 7 |
| 12 | NEVER KEEPING SECRETS (Epic 77217) | Babyface | DEBUT | | 64 | IT'S FOR YOU (FROM "THE METEORMAN") (Motown 2207) | Shanice | 41 | 7 |
| 13 | HEY MR. D.J. (Flavor/Epic 77121) | Zhane | 3 | 7 | 65 | BREAKADAWN (Tommy Boy 586) | De La Soul | 46 | 5 |
| 14 | ANOTHER SAD LOVE SONG (Laface/Arista 24047) | Toni Braxton | 8 | 12 | 66 | HERO (Columbia 77224) | Mariah Carey | DEBUT | |
| 15 | I GET AROUND/KEEP YA HEAD UP (Interscope 96036) | 2-Pac | 11 | 11 | 67 | LOVE NO LIMIT (Uptown 54526) | Mary J. Blige | 48 | 17 |
| 16 | IF (Virgin 12676) | Janet Jackson | 12 | 9 | 68 | BETWEEN THE SHEETS (Warner Bros. 18434) | Fourplay | 75 | 5 |
| 17 | PINK CASHMERE (Paisley Park/Warner Bros. 18371) | Prince | 15 | 4 | 69 | YOUR LOVE KEEPS WORKING ON ME (MCA 54744) | Jody Watley | DEBUT | |
| 18 | RUNAWAY LOVE (EastWest 98354) | En Vogue & FMOB | 16 | 2 | 70 | SOMEBODY ELSE WILL (EMI 50462) | O'Jays | 55 | 8 |
| 19 | LAD BACK GIRL (Warner Bros. 18422) | Maze Featuring Frankie Beverly | 17 | 7 | 71 | COME BABY COME (Tommy Boy 7572) | K-7 | DEBUT | |
| 20 | RUFFNECK (First Priority/Atlantic 98401) | Mc Lyte | 18 | 10 | 72 | I GOT YOU (Motown 2213) | Johnny Gill | 57 | 7 |
| 21 | VOODOO (Elektra 64608) | Teddy Pendergrass | 22 | 4 | 73 | TOGETHER FOREVER (Gasoline Alley/MCA 54740) | Shai | DEBUT | |
| 22 | AGAIN (Virgin 38404) | Janet Jackson | DEBUT | | 74 | VERY SPECIAL (Cold Chillin' 18437) | Big Daddy Kane | 56 | 8 |
| 23 | SUNDAY MORNING (Reprise 18461) | Earth Wind & Fire | 24 | 6 | 75 | STAND BY YOUR MAN (Def Jam/Columbia 77098) | L.L. Cool J | DEBUT | |
| 24 | SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564) | U.N.V. | 23 | 16 | 76 | I JUST HAD TO HEAR YOUR VOICE (Mercury 862502) | Oleta Adams | 80 | 2 |
| 25 | NEVER SHOULD HAVE LET YOU GO (Jive 42178) | Hi-Five | 39 | 2 | 77 | 93'TIL INFINITY (Jive 42157) | Souls of Mischief | DEBUT | |
| 26 | ONE LAST CRY (Mercury 862404) | Brian McKnight | 20 | 10 | 78 | CHERISH THE DAY (Epic 74980) | Sade | 59 | 7 |
| 27 | FOREPLAY (Rip-It 1001) | Raab | 43 | 2 | 79 | IF I HAD NO LOOT (Wing/Mercury 859056) | Toni! Toni! Toni! | 61 | 12 |
| 28 | LOSE CONTROL/GIRL U FOR ME (Keia/Elektra 64643) | Silk | 19 | 12 | 80 | PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros. 18382) | George Clinton | 63 | 4 |
| 29 | ALL THROUGH THE NIGHT (Giant/Reprise 18414) | P.O.V w/Jade | 48 | 2 | 81 | ALWAYS (A&M 0342) | Vesta | 58 | 7 |
| 30 | LET ME RIDE (Death Row/Interscope/Atlantic 53827) | Dr.Dre | 25 | 4 | 82 | WHAT'S NEXT? (Elektra 66309) | Leaders of the new school | 83 | 2 |
| 31 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross | 14 | 8 | 83 | LICK U UP (Luke 163) | H-Town | 62 | 10 |
| 32 | HEAVEN KNOWS (Epic 74996) | Luther Vandross | 28 | 6 | 84 | GUESS I'M IN LOVE (Reprise 18492) | Cheryl "Pepsi" Riley | 87 | 2 |
| 33 | CRY NO MORE (Gasoline Alley/MCA 54650) | Il D Extreme | 26 | 19 | 85 | DUMPIN'EM IN DITCHES (Jive 4216) | Spice 1 | 77 | 3 |
| 34 | COMING HOME TO LOVE (Zoo 14099) | Coming of age | 37 | 4 | 86 | LOVE FOR LOVE (Big beat/Atlantic 98382) | Robin S. | 65 | 6 |
| 35 | FOR THE COOL IN YOU (Epic 77109) | Babyface | 21 | 6 | 87 | THERE'S NO LIVING WITHOUT YOU (Mercury 862548) | Will Downing | 74 | 8 |
| 36 | LOOKING FOR MR.DO RIGHT (Giant/Reprise 18429) | Jade | 60 | 3 | 88 | LET ME BE THE ONE (Atlantic 87347) | Intro | 68 | 11 |
| 37 | I'M A PLAYER (Jive 45152) | Too Short | 67 | 2 | 89 | CHEIF ROCKA (Pendulum 64631) | Lords Of The Undergrounds | 69 | 10 |
| 38 | METHOD MAN/PROTECT YA NECK (Loud/RCA 62544) | Wu-Tang Clan | 38 | 3 | 90 | GET IT UP (FROM POETIC JUSTICE) | TLC | 71 | 7 |
| 39 | LATELY (Uptown/MCA 54652) | Jodeci | 27 | 16 | | (Laface/Epic Soundtrax/Epic 77059) | | | |
| 40 | DO THE THANGS (Atlantic 87328) | Lever | 40 | 5 | 91 | ABC-123 (Atlantic 87366) | Lever | 72 | 17 |
| 41 | GET A LITTLE FREAKY WITH ME (Silas/MCA 54229) | Aaron Hall | 44 | 4 | 92 | KNOCKIN' BOOTS (Luke 161) | H Town | 73 | 18 |
| 42 | STAY IN MY CORNER (Qwest/Warner Bros. 18393) | Keith Washington | 42 | 4 | 93 | SLAM (JMJ/Chaos/Columbia 74882) | Onyx | 78 | 12 |
| 43 | BABY I'M YOURS (Gasoline Alley/MCA 54574) | Shai | 29 | 15 | 94 | FLOW JOE (Violator/Relativity 1185) | Fat Joe | 88 | 5 |
| 44 | WHOOOP (THERE IT IS) (Life 79001) | Tag Team | 30 | 18 | 95 | WEAK (RCA 62521) | SWV | 66 | 18 |
| 45 | NOBODY DOES IT BETTA (Perspective/A&M 7434) | Mint Condition | 52 | 2 | 96 | OUTTA HERE (Jive 42147) | Krs-One | 81 | 4 |
| 46 | THAT'S THE WAY LOVE GOES (Virgin 125650) | Janet Jackson | 31 | 18 | 97 | WILL YOU BE THERE (FROM FREE WILLY) | Michael Jackson | 82 | 7 |
| 47 | IT HAD TO BE YOU (Keia/Elektra 64599) | Silk | 47 | 3 | | (Epic Soundtrax/Epic 77060) | | | |
| 48 | SHIFFTEE (Chaos/Columbia 77163) | Onyx | 49 | 3 | 98 | SEEMS YOU'RE MUCH TOO BUSY (A&M 0140) | Vertical Hold | 86 | 15 |
| 49 | STRAIGHT FROM MY HEART (Maverick/Sire/Warner Bros. 18353) | U.N.V. | 54 | 3 | 99 | WANT YOU BACK (RCA 62565) | ME-2-U | 84 | 9 |
| 50 | LIGHT OF LOVE (Capitol 44953) | Angie & Debbie | 45 | 6 | 100 | ONE WOMAN (Giant 18687) | Jade | 53 | 18 |
| 51 | SHU-B (Warner Bros. 18397) | Guesss | 51 | 4 | | | | | |
| 52 | SO HIGH (Motown 2217) | 7669 | DEBUT | | | | | | |

BLACK SINGLES INDEX

| | |
|--|-----|
| ABC-123 G. Levert, E. Nicholas, T. Scott (Tricyp/Willsden/Ramal/Cleveland's own/BMI) | 91 |
| AGAIN J.Jackson, J.Harris, T.Lewis (Black Ice, Flyt Tyme/BMI) | 22 |
| ALL THROUGH THE NIGHT H.Bell, L.Devlugt, T.Shider(Ramohak, Linky D, Timothy Shider, Attitudes, RCM/BMI) | 29 |
| ALRIGHT! Dupri (So So Def, EMI April/ASCAP) | 31 |
| ALWAYS K. Colbert (Do it 4 me/ASCAP) | 81 |
| ANNIVERSARY R.Wiggins, C.Wheeler (Polygram Int'l, Tony! Toni! Tone!, Rev/ASCAP) | 2 |
| ANOTHER SAD LOVE SONG Babyface, D.Simmons (Ecaf, Sony Songs, Boobie-Loo, Warner-Tamerlane/BMI) (0914) | 43 |
| BABY I'M YOURS C.Martin, M. Gaye (Cameo Appearance by Ramones/Ethyl/MCA, ASCAP/Musicorp of America/Gasoline Alley/Sema/BMI) | 68 |
| BETWEEN THE SHEETS E.Isley, M.Isley, C.Jasper, R.Isley, O.Isley, R.Isley (EMI April, Bovina/ASCAP) | 43 |
| BOOM! SHAKE THE ROOMS Smith, Haggard, Williams, Mayberry, Webster, Pierce, Napier, Morrison, (Zomba, Jazzy Jeff & Fresh Prince, House Jam, Forty Floors Up, Deshane/ASCAP, Bridgeport/BMI) | 54 |
| BREAKADAWN Mercer, Mason, Houston, Wonder, Green (Jobete, Black Bull/ASCAP, Tee Girl, Daisy Age, Prince Paul, MCA, Doll Face, Stone Diamond/BMI) | 65 |
| BREATHE AGAIN Babyface (Ecaf, Sony songs/BMI) | 6 |
| CALL ME A MACK! Thomas, T.Bishop, L.Raymond(N/A) | 53 |
| CAN WE TALK B.Babyface, D.Simmons (Ecaf, Sony Songs, Boobie-Loo, Warner Chappell/BMI) | 3 |
| CHECK YO SELF Ice Cube, DJ Muggs (WB, Gangsta Boogie/ASCAP) | 63 |
| CHERISH THE DAY Ade, Hale, Matthewman (Angel/ASCAP) | 78 |
| CHIEF ROCKA A.Wardrick, D.Kelly, M.Williams, K.Hansford (LOTUG, Marley Marl, EMI April, Ghetto Man/ASCAP) | 89 |
| COME BABY BABY K7 J.Gardener (Tee Girl, Blue Ink, Third & Lex/BMI) | 71 |
| COME INSIDEK. Greene, C.Wike, N.Hodge (Velle Int'l, Frabensha, MCA, Ness, Nitty, Capone, Warner Bros., Wike/ASCAP) | 7 |
| COMING HOME TO LOVE M.Jones, A.Willis, S.Stein (Warner, Tamerlane, Kashif, Streamline Modeme, New Music Group/BMI) | 34 |
| COMPUTER LOVE Troutman, Troutman, Murdoch, Hennings (Am, Beane Tribe/ASCAP, Saja, Troutman/BMI) | 58 |
| CRY NO MORE R. White, K. Jackson, D. Willy (N/A) | 33 |
| DO THE THANGS M.Gordon (Tricyp, Zomba/BMI) | 40 |
| DREAMLOVER M.Carey, D.Hall (Stone Jam, Ness, Nitty, Capone/ASCAP, Rye songs, Sony songs/BMI) | 6 |
| DUMPIN' EM IN DITCHES R.L. Green Jr., S.Adams, M.Oegiton (Zomba, No Love, Ski & CMT/ASCAP) | 85 |
| FLOW JOE J.Cartegena (Joseph Cartegena/ASCAP, Dusty Fingers/BMI) | 94 |
| FOR THE COOL IN YOU Babyface, D.Simmons (Sony songs, Ecaf, Boobie-Loe, Warner Tamerlane/BMI) 85 | 94 |
| FOREPLAY Raab, B.Dufae (Drop Science/ASCAP) | 27 |
| GANGSTA LEAN C.Jackson, E.J.Turner, T.Carter (Rap & More/BMI) | 9 |
| GET A LITTLE FREAKY WITH ME A.Hall III, S.Hall (MCA, Famous, Tunes on the verge of insanity/Gimme some hot sauce/ASCAP) | 41 |
| GET IT UP Prince (Tonna/ASCAP) | 90 |
| GUESS I'M IN LOVE Full Force, Pepsi (P-Blast, Zomba/ASCAP) | 84 |
| HEAVEN KNOWS L.Vandross, R.Vertelney (EMI April, Uncle Ronnie's/ASCAP, EMI Blackwood, Reed Vertelney/BMI) | 32 |
| HERO M.Carey, W.Afanasiief (Wallyworld, WB/ASCAP, Sony Songs, Rye/BMI) | 66 |
| HEY MR.D. Gist, Brown, Criss, Zhane, Bahr, Ware, Grey (Naughty, T-Boy, Flavor Unit, Almo, Obo itself/ASCAP, Irving Medad/BMI) | 13 |
| I GET AROUND/KEEP YA HEAD UP T.Shakur, D.Anderson, R.Troutman, L.Troutman, S.Murdoch (GLG Two, Ghetto Gospel, Rubberband, Saja, Troutman/BMI) | 15 |
| I GOT YOU N. Morris, S.Stockman, W.Morris (Vanderpool, Slim Shot, Squirt Shot/ASCAP) | 72 |
| I JUST HAD TO HEAR YOUR VOICE J.Nedman, A.Rich (P&O Ltd., Music by Candlelight, Filthy Rich Music/ASCAP) | 76 |
| (I KNOW I GOT) SKILLS J.Forston, S.O'Neal, M.Wells (Wordlife, Chrysalis, Big Giant, Warner Chappell/ASCAP) | 59 |
| I'M IN LUV J.Dibbs, B.Allen, T.Denslow (J.Dibbs, T.Denslow, Zomba/BMI) | 11 |
| IF I HAD NO LOOT R.Wiggins, J.Bautista, W.Harris (Ghatti, Gangsta Boogie, WB, Street Knowledge, ASCAP, Irving BMI) | 79 |
| IF J. Jackson, J. Harris, T. Lewis (Flyte Tyme, Jobete/ASCAP, Black Ice, Stone Agate/BMI) | 16 |
| I'M A PLAYER T.Shaw, B.Collins, G.Cooper, G.Clinton Jr. (Zomba, Bridgeport, Rubberband/BMI) | 37 |
| IT HAD TO BE YOU K.Sweat, R.Murray, G.Jenkins (K.Sweat, EA, WB, S's Alive EMI Blackwood/BMI) | 47 |
| IT'S FOR YOU S. Wilson, M.A. Saulsberry, E. Kirkland (Shanice 4 U, Hee Bee Doolinit, Warner Chappell, U.A., EMI April/ASCAP) | 64 |
| KICKIN' IT J.Dupri, M.Seals (So So Def, EMI April/ASCAP, Full Keel, Ground Control) | 1 |
| KNOCKIN' BOOTS Shazam, Dino, G. Stick (Pac Jam, BMI) | 19 |
| LAID BACK GIRL E. Beverly. (Amazement/BMI) | 92 |
| LATELYS. WONDER (Jobete, Black Bull/ASCAP) | 39 |
| LET ME BE THE ONE K.Greene, D.Hall, H. Bohannon (Frabensha, MCA, Stone Jam, Ness, Nitty & Capone, Warner Bros./ASCAP) | 88 |
| LET ME RIDE Dr. Dre, Snoop (Sony Tunes/ASCAP) | 30 |
| LICK U UP Shazaam, Dino, G. Stick (Pac Jam, Wreckshop/BMI) | 83 |
| LIGHT OF LOVES Harvey, G. Brown (S.Harvey, EMI April, Cuddy B/ASCAP, EMI Blackwood/BMI) | 50 |
| LOOKING FOR MR. DO RIGHT A. Stewart, (Large Giant, Wokie ASCAP) | 36 |
| LOSE CONTROL/GIRL I FOR MEK. Sweat, R. Murray, G. Jenkins Keith Sweat, E/A, W.B., Saints Alive/EMI Blackwood/BMI) | 28 |
| LOVE FOR LOVE A. George, M.Farlane (Song-A-Tron/BMI) | 86 |
| LOVE NO LIMIT K. Greene, D. Hall (WB/Ness, Nitty & Capone/Stone Jam, ASCAP) | 67 |
| MEGAMEDLEY R. Troutman, N. Whitfield, B. Strong (Troutman, Saja, Rubber Band, Stone Agate/BMI) | 55 |
| METHOD MAN/PROTECT YA' NECK Diggs, Hunter, Hawkins, Smith, Woods, Coles, Jones, Grice (Wu-Tang/BMI) | 38 |
| NEVER KEEPING SECRETS Babyface (Sony Songs/ECAP/BMI) | 12 |
| NEVER SHOULD'VE LET YOU GO E.F. White, (Zomba, 4MW/ASCAP) | 25 |
| 93' TIL INFINITY T.Massey, O.Lindsey, D.Thompson (Souls of Mischief/BMI) | 77 |
| NOBODY DOES IT BETTA Stokely, (New Perspective/ASCAP) | 45 |
| ONE LAST CRY B.McKnight, B.Barnes, M.Barnes (PRL, Lets have lunch/ASCAP, Rejoice/BMI) | 26 |
| ONE WOMAN V. Benford, R. Spearman (Ronnie Onyx, BMI/MCA/Gradington, ASCAP) | 100 |
| OUTTA HERE L.Parker (Zomba, BDP/ASCAP) | 96 |
| PAINT THE WHITE HOUSE BLACK Bryant, Clinton, Gordy, Strong, Whitfield (Yrrek/ASCAP, Stone Agate, Warner Tamerlane, Exoskelat, Aujord/Hui/BMI) | 80 |
| PINK CASHMERE Prince (Controversy, WB/ASCAP) | 17 |
| RIGHT HERE (human nature) DOWNTOWN Morgan, Bettis, Porcaro, Parker, Gomez, Ortiz (Warner Tamerlane, John Bettis, W.B./ASCAP, Interscope Pearl, Band Jams, ATV, Playfull, G.G. loves music/BMI) | 8 |
| RUFFNECK MC Lyte, A. Davidson, M. Riley, W. Scott (Brooklyn Based, Top Billin, Smokin Sounds, EMI April, Abdur Rahman/ASCAP, Quick Time/BMI) | 20 |
| RUNAWAY LOVE T.Mcelroy, D.Foster (Two Tuff Enough/BMI) | 18 |
| SEEMS YOU'RE MUCH TO BUSY K. Khaleel, A. Stone (Baby Diamond/Colgems-Erni/Mantronik Int'l/ASCAP, Musicorp of Amer.) | 98 |
| SHIFFTEE F.Scruggs, K.Jones, T.Taylor, C.Parker (Madface, MJ, III Posse, Bald Heads/ASCAP, Longitude/BMI) | 48 |
| SHOOP Sparks, James, Denton, Roberts, Turner (Unichappell, Placid/BMI) | 10 |
| SHU-B Smith, Irons, Clonson, Geridine (Little Los/BMI) | 51 |
| SLAM Scruggs, Chykillz, Taylor, Parker (J&M, Chykillz Muzik, Harris Onyx, ASCAP) | 93 |
| SO HIGH M. Morales, M. Rooney, Ang, El-Boog-E, Thicknezz, Shorti 140 (Jackie-O/ASCAP, Second Generation Rooney Tunes/MCA/BMI) | 52 |
| SOMEPODY ELSE WILL G. Levert, H. Nicholas (Tricyp, Willsden, Ramal, We/BMI) | 70 |
| SOMETHING IN YOUR EYES K. Edmonds, (Sony songs, Ecaf/BMI) | 5 |
| SOMETHING'S GOIN' ON J. Powell, D. Peets, J. Clay (Under Current/Maverick, ASCAP/Nomad-Noman/Warner Tamerlane/Audible Arts, BMI) | 24 |
| STAND BY YOUR MAN J.T. Smith, M. Williams, B. Ervin (Pub.N/A) | 75 |
| STAY IN MY CORNER J.Nettesbey, T.Coffey, K.Washington (K-Shreve, EMI/ASCAP, Big Giant/BMI) | 42 |
| STAY REAL E.Sermon, R.Troutman, L.Troutman (Erick Sermon/ASCAP, Saja, Troutman/BMI) | 60 |
| STRAIGHT FROM MY HEART J.Powell, J.Clay, D.Peete, S.Powell (N/A) | 49 |
| SUNDAY MORNING White, Reynolds, Willis, (M.White, Sony Tunes/ASCAP, Reyshell, Warner Tamerlane, Streamline Modeme/BMI) | 23 |
| THAT'S THE WAY LOVE GOES J.Jackson, J.Jam, T.Lewis (Flyte Tyme, ASCAP/Black Ice, BMI) | 46 |
| THERE'S NO LIVING WITHOUT YOU G. Smith, D. Morris (pub.NA) | 87 |
| TOGETHER FOREVER M. Gay, (MCA, Ethyl, Yppahc/ASCAP) | 73 |
| TRUST ME Guru (pub.NA) | 56 |
| VERY SPECIAL A. Hardy, W. Jeffery, L. Peters (AZ Cold Chillin, WB, At Home, Jeffix/ASCAP) | 74 |
| UP ON THE ROOF C. King, G. Goffin (Screen Gems EMI/BMI) | 62 |
| VOODOO G. Levert, E. Nicholas (Tricyp, Zomba, Ramal, Cleveland's own/BMI) | 21 |
| WANT YOU BACK Warren (Louis S./BMI) | 99 |
| WE GET BUZY L. Edwards, J. Phillips, B. Ervin (N/A) | 61 |
| WE KICK B. A. Morgan (Interscope-Pearl/Warner-Tamerlane, BMI) | 95 |
| WHAT'S NEXT J.Jackson, B.Scott, B.Higgins, T. Smith (Jelly-Tea-Marijuana, Leaders of the new school/BMI) | 82 |
| WHOOOMP! (THERE IT IS) Tag Team (Advert BMI) (0944) | 82 |
| WILL YOU BE THERE M. Jackson (Mjac, Warner-Tamerlane/BMI) | 97 |
| WRITTEN ON YA KITTEN V. Brown, K.Gist, A.Criss, G.Macdermont (Pub.NA) | 57 |
| YOUR LOVE KEEPS WORKING ON ME J.Barnes, R. White, J.Diggs (Pub.NA) | 69 |

REVIEWS by M.R. Martinez

LEADERS OF THE NEW SCHOOL: *The Inner Mind's Eye* (Elektra 9 61382-2). Producers: Various.

This group is a constant reminder of how hip-hop and rap have evolved from their humble, less political beginnings. Leaders not only work the mic with vigor, they fashion a metaphysical, psychedelic urbanism transcending mere rap and manifest to become classic cultural material. The cacophony of musical sounds is less important, although the beat on each track has about 15 seconds of fame. Chants to reflect on come through tracks such as "Classic Material," "Understanding The Inner Mind's Eye" and "Daily Reminder."



BLACK UHURU: *Mystical Truth Dub* (Mesa R2 79059). Producers: Black Uhuru & Bob Brockman.

Black Uhuru can still rock steady with the best of them. And although the reggae universe has more recently engaged the big-bang-for-the-buck theory through the dancehall explosion, Black Uhuru demonstrates that traditional acts can sell-through. Tracks such as the hip-hop cover of "Slippin' Into Darkness" and the house dancer "Don't You Worry," exhibit stylistic diversity. The "Slippin' Into Darkness" vocal dub, "Dreadlock Pallbearers" and Peter Gabriel's "Mercy Street" are on.



J. SPENCER: *Chimera* (MoJazz 37463 7004-2). Producers: J. Spencer & others.

This young man's saxophone sensibilities finely complement the hip-hop attitude built into most of the tracks. Spencer is a smooth, accomplished young player, who is striving for adventure in his hip-hop without forsaking the basic groove. He enhances the proceedings on tracks like "Hip Hop Jazz," "Smooth Style," "Funky Fresh Interlude," and "Can I Do Ya." Spencer's tour of duty with En Vogue and Tony! Toni! Tone! has helped him forge a unique voice on the increasingly crowded hip-hop/jazz vista.



REBIRTH OF COOL: *The Rebirth of Cool* (4th & B'Way/Island). Producers: Various.

Like reggae toasters took to rap, jazz artists and rap artists are paying homage to each other's respective musics. This 10-song collection is an apt example of how even this subtext of hip-hop is varied, diverse and as infinite as each of the performers. Highlights here include the aptly titled "Chameleon" by the Jazz Warriors; "Kickin' Jazz" by Outlaw; "Bad Brother" by Ronny Jordan; "Inner City Boundaries" by the Freestyle Fellowship; and Stereo MC's "Fever."



PICK OF THE WEEK



SPICE 1: *187 He Wrote* (Jive 01241-41513-2). Producers: Spice 1 & others.

Yes, there's a preoccupation with murder on this album. There's scarcely a reprieve from the deluge of violent images on this 15-track odyssey into the meanest boulevards a gangsta rapper can imagine. Unlike most of the Compton gangsta crews, Spice 1 makes the prospect of murder a little more tangible because his mic flow comes in earnest. A guest spot by female gangsta Boss on "Don't Ring The Alarm (The Heist)," and another with MC Eith on "The Murda Show" are wicked tomes of the grime in 187 crime. Throughout the album, production and music are exceptional, especially on the dancehall-inflected "187 He Wrote," the title track.

URBAN

By M.R. Martinez

THE RHYTHM



Motown Records president and CEO Jheryl Busby, and Dick Scott (head of Dick Scott Entertainment), were the honorees at the first Juvenile Diabetes Foundation Music Industry Dinner, which is expected to become an annual event. Held at the Sheraton N.Y. Hotel and Towers, the event raised more than \$400,000 for diabetes research. Pictured (l-r) are: Jerry Ade, Famous Artists Agency; H. LeBaron Taylor, Sony Music Entertainment; Vivian Scott, Epic Records; Harry Anger, Motown; Busby; Scott; and Donnie Wahlberg.

AN URBAN PERSPECTIVE: Ending industry speculation on how A&M Records would manage its urban roster in the wake of veteran Miller London's dismissal, and also demonstrating a renewed commitment to the Jimmy "Jam" Harris and Terry Lewis label, A&M recently announced a long-term extension of its pact with Perspective Records and has reorganized the A&M urban promotion and marketing departments to operate under Perspective Records president Sharon Heyward. Additionally, Jam and Lewis along with PolyGram Music Publishing have created a joint publishing venture to be known as New Perspective Publishing.

Under the terms of the new deal, the promotion, publicity and A&R staffs at Perspective will be expanded and A&M's senior vp of urban promotion, Don Eason will move to a similar position at Perspective, where he will report to Heyward. The Perspective prez has already hired Randy Spendlove, formerly A&M's Northern California regional promotion person, to the label's first-ever vice president of pop promotion, and she is expected to hire eight regional promotion people. Heyward is also expected to appoint directors of business affairs and finance, a vp of publicity, product managers and A&R reps that will be based in Los Angeles and New York, and who will work closely with the new publishing arm. Sales and creative functions will continue to be provided by A&M, who will work Perspective artists in the pop market. Heyward will design and direct the marketing, sales and promotion efforts for A&M's urban side. Perspective Records headquarters has already moved into larger digs on the A&M Hollywood lot and the label's New York offices will be located at A&M.

"I am very excited about having Sharon and the entire Perspective staff involved in furthering the development of the careers of the artists on our urban roster," Al Cafaro, A&M CEO/president, commented. "The Perspective joint venture has been a successful relationship for everyone concerned. With the addition of Sharon Heyward and the expansion of her staff and its resources, I expect even greater results."

Perspective acts currently in the pipeline include Bobby Ross Avila, Lisa Keith and Mint Condition. A&M acts that will benefit from the efforts of Heyward and her expanded staff include Vertical Hold, CeCe Peniston, For Real and seminal soul crooner Barry White.

TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 30, 1993

| | | | | |
|----|---|--------------------------------|-------|----|
| 1 | 187 HE WROTE (Jive 41513) | Spice 1 | 1 | 2 |
| 2 | TONI BRAXTON (LaFace/Arista 6007) | Toni Braxton | 2 | 6 |
| 3 | FOR THE COOL IN YOU (Epic 53558) | Babyface | 4 | 4 |
| 4 | MUSIC BOX (Columbia 53205) | Mariah Carey | 3 | 3 |
| 5 | THE WORLD IS YOURS (Rap-A-Lot/Priority 53861) | Scarface | 7 | 5 |
| 6 | SONS OF SOUL (Wings/Mercury 514933) | Tony!Toni!Tone! | 8 | 9 |
| 7 | janet (Virgin 87825) | Janet Jackson | 9 | 16 |
| 8 | RETURN OF THE BOOM BAP (Jive 41517) | Krs-One | 6 | 2 |
| 9 | A LITTLE MORE MAGIC (Elektra 61497) | Teddy Pendergrass | DEBUT | |
| 10 | THE TRUTH (MCA 10810) | Aaron Hall | 5 | 2 |
| 11 | BACK TO BASICS (Warner Bros 45297) | Maze Featuring Frankie Beverly | 10 | 4 |
| 12 | BLACK SUNDAY (Ruffhouse/Columbia 53931) | Cypress Hill | 11 | 23 |
| 13 | INTRO (Atlantic 82463) | Intro | 12 | 16 |
| 14 | TALKIN' SHIT (Eastwest 92289) | Martin Lawrence | 17 | 2 |
| 15 | 93'TIL INFINITY (Jive 41514) | Souls of mischief | 13 | 2 |
| 16 | RUNAWAY LOVE (Eastwest 92296) | En Vogue | 14 | 2 |
| 17 | THE MAIL MAN (Sic Wid It 340) | E-40 | 21 | 2 |
| 18 | DA BOMB (Ruffhouse/Columbia 57278) | Kris Kross | 16 | 5 |
| 19 | MILLENNIUM (Reprise 45274) | Earth,Wind & Fire | 22 | 2 |
| 20 | THE BODY-HAT SYNDROME (Tommy Boy 1080) | Digital Underground | DEBUT | |
| 21 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2PAC | 23 | 25 |
| 22 | EVERYTHING (Mercury 518016) | Joe | 15 | 4 |
| 23 | IT'S ABOUT TIME (RCA 66074) | SWV | 19 | 29 |
| 24 | THE CHRONIC (Priority 57128) | Dr. Dre | 20 | 33 |
| 25 | BUHLOONE MIND STATE (Tommy Boy 1063) | De La Soul | 18 | 2 |
| 26 | YOU MAKE IT EASY (Qwest/Warner Bros 45336) | Keith Washington | 26 | 2 |
| 27 | LOVE DELUXE (Epic 74734) | Sade | 27 | 39 |
| 28 | THE HITS/THE B-SIDES (Paisley Park/Warner Bros.45440) | Prince | 24 | 2 |
| 29 | LIVE! (Elektra 61538) | The Isley Brothers | DEBUT | |
| 30 | NEVER LET ME GO (Epic 53231) | Luther Vandross | 28 | 11 |
| 31 | MENACE II SOCIETY (Jive 41509) | Soundtrack | 29 | 13 |
| 32 | HEARTBREAKER (EM/VERG 89740) | The O'Jays | 31 | 6 |
| 33 | BETWEEN THE SHEETS (Warner Bros. 45340) | Fourplay | 34 | 3 |
| 34 | THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699) | Soundtrack | 33 | 37 |
| 35 | THE HITS I (Paisley Park/Warner Bros.45431) | Prince | 25 | 2 |
| 36 | BREATHLESS (Arista 18646) | Kenny G | 35 | 37 |
| 37 | THE UNTOLD TRUTH (Rowdy/Arista 37002) | Illegal | 36 | 4 |
| 38 | BACDAFUCUP (RAL/Chaos 53302) | Onyx | 42 | 19 |
| 39 | EVOLUTION (Fontana/Mercury 5114965) | Oleta Adams | 49 | 5 |
| 40 | BORN GANGSTAZ (DJ West/Chaos/Columbia 52903) | Boss | 45 | 12 |
| 41 | COMIN' OUT HARD (Suave 0001) | Eightball & MJG | 41 | 3 |
| 42 | LOVE'S THE PLACE TO BE (Mercury 518086) | Will Downing | 30 | 5 |
| 43 | BRIAN MCKNIGHT (Mercury 848605) | Brian McKnight | 43 | 12 |
| 44 | CHRISTMAS INTERPRETATIONS (Motown 6365) | Boyz II Men | DEBUT | |
| 45 | TILL DEATH DO US PART (Priority 57183) | Geto Boys | 40 | 26 |
| 46 | FOR REAL THO' (Atlantic 82462) | LeVert | 37 | 21 |
| 47 | FROM THE MINT FACTORY (Perspective/A&M 9005) | Mint Condition | DEBUT | |
| 48 | COMING OF AGE (Zoo 11064) | Coming of age | 51 | 2 |
| 49 | HOOTIE MAC (MCA 10692) | Bell Biv DeVoe | 32 | 7 |
| 50 | PROVOCATIVE (Motown 374636355) | Johnny Gill | 38 | 12 |
| 51 | POETIC JUSTICE (Epic 57131) | Soundtrack | 44 | 8 |
| 52 | EAST RIVER DRIVE (Epic 47489) | Stanley Clarke | 52 | 4 |
| 53 | AIN'T NO OTHER (First Priority 92230) | Mc Lyte | 46 | 9 |
| 54 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) (Virgin 88189) | Tina Turner | 47 | 10 |
| 55 | THE NEW BREED (Wrap/Ichiban 8120) | MC Breed | 53 | 15 |
| 56 | VOICE OFF JAMAICA (Mercury 518013) | Buju Banton | 48 | 5 |
| 57 | 21 & OVER (Loud/RCA 66280) | Tha Alkaholiks | 54 | 4 |
| 58 | LOSE CONTROL (Elektra 61394) | Siik | 39 | 28 |
| 59 | WHEN SUMMER COMES (GPR 9724) | George Howard | 55 | 6 |
| 60 | SWING 'N (Skanless/Tommy Boy 3011) | Hi-C | 66 | 2 |
| 61 | HERE COME THE LORDS (Pendulum/Elektra 61415) | Lords Of The Underground | 57 | 16 |
| 62 | JADE TO THE MAX (Giant 510-347) | Jade | 56 | 28 |
| 63 | FEVER FOR DA FLAVOR (Luke 126) | H-Town | 58 | 17 |
| 64 | SOMETHING'S GOIN' ON (Mavrick/Warner Bros. 45287) | U.N.V | 59 | 8 |
| 65 | JAZZMAZZ VOLUME I (Chrysalis 21998) | Guru | 63 | 14 |
| 66 | RUFFTOWN BEHAVIOR (Luke 202) | Poison Clan | 60 | 3 |
| 67 | RIGORMORTIZ (Rap-A-Lot/Priority 53862) | DMG | 62 | 5 |
| 68 | WHOOMPI (THERE IT IS) (Life/Bellmark 78000) | Tag Team | 61 | 6 |
| 69 | BAD BOYS (Big Beat/AG 92261) | inner Circle | 64 | 18 |
| 70 | THE PREDATOR (Priority 57185) | Ice Cube | 69 | 36 |
| 71 | SHOW ME LOVE (Big Beat/Atlantic 82509) | Robin S. | 50 | 6 |
| 72 | YEARS OF TEARS (Malaco 7469) | Bobby Blue Bland | 65 | 3 |
| 73 | DANGEROUS (Epic 45400) | Michael Jackson | 57 | 89 |
| 74 | ALL OUT (Qwest/Warner Bros.452113) | The Winans | 68 | 4 |
| 75 | JUDGMENT DAY (Righteous/Scarface 3001) | Pooh-Man | 70 | 5 |



By M.R. Martinez



THE RHYME

Cold Chillin'/Reprise recording artist Big Daddy Kane stopped by New York's Sweetwaters to check out Reprise labelmate Delano's performance. Pictured backstage after the gig are (l-r): Delano; April Washington, Reprise promotion manager; and Kane.

DOMINO EFFECT: Advance tapes sent to industry insiders and members of the Fourth Estate, and the resultant buzz has led to a pact between RAL/Def Jam Records and Outburst Records for distribution of the album by Long Beach, CA native Domino. RAL/Def Jam godfather Russell Simmons spearheaded the signing for release of the single "Getto Jam" (due Nov. 12), and the album, which will be released on December 13. Simmons reportedly is calling Domino and his theory of rhyming "a guaranteed smash" and "the epitome of Long Beach flavor." Originally slated for release through Outburst, the label's honchos "Greedy" Greg Jessie, Anthony ("Anti") Lewis and Big Bass Brian Walker began to get seriously buzzed after a press and industry mailing. Jessie claims that calls came in at all hours of the night from label execs wanting to hook this album up with their companies. RAL/Def Jam COO Lyor Cohn, reportedly passed the tape on to Simmons who then set his machine in motion to sign the label's album to a releasing deal. According to sources, thus far, this is the only Outburst act that will be released under the deal.

However, Jessie has been associated with acts such as DJ Quik and AMG, leading to speculation that he might serve as a conduit for further development of West Coast acts for the RAL/Def Jam universe. Domino's album was produced by Battlecat, who has production credits on the *Bangin' On Wax* album featuring members of L.A. gangs the Bloods and the Crips. Says Domino of the hub-bub: "I knew the record would do well in stores, but I was shocked to see the reaction where the buzz was exploding before the record was even available."

BOOTLEGGERS' BALL: Super Lover Cee & Casanova Rud, with tongue planted firmly in cheek, have challenged counterfeiters through their latest Wild Pitch Records single and companion video, "This Dub's For You," an anti-rap bumpin' soul slice that depicts the problem of music counterfeiting. Noting that RIAA figures claim that bootlegging sucks out \$400 million annually. The group's video is reportedly making the most noise, having gained respectable rotation on BET's *Rap City* and MTV's *Yo! MTV Raps*.

TIP A 40 TO THE 'LEAN': The title track to Capitol Records act DRS (Dirty Rotten Scoundrels) current album *Gangsta Lean*, is being billed as the ultimate blend of hip-hop chant and harmonic vocals. It is a tribute to gang bangers' dead homies, and as depicted in the video, it is a glimpse of the inside, cerebral mechanics of gang loyalty. Without trying, the video—in wide play around the country—is hilarious. But what the five-member crew of DRS hope is that their music will help those outside of the gang scene understand what life for those trapped in the gang life have to contend with. En route to understanding, just tip a 40 to your homie doing a "Gangsta Lean" in the coffin.

TOP 30 RAP SINGLES

CASH BOX • OCTOBER 30, 1993

| | | | | |
|----|--|---------------------------|-------|----|
| 1 | RECIPE (Chaos/Columbia 77081) | Boss | 2 | 3 |
| 2 | FLOW JOE (Violator/Relativity 1185) | Fat Joe | 1 | 3 |
| 3 | VALLEY OF THE SKINZ (Mad Sounds/Motown 2206) | Trends Of Culture | 5 | 2 |
| 4 | WHAT'S NEXT (Elektra 66309) | Leaders Of The New School | 4 | 2 |
| 5 | PAINT THE WHITE HOUSE BLACK (Paisley Park/Warner Bros 18382) | George Clinton | 15 | 2 |
| 6 | STAY REAL (Def Jam/Chaos/Columbia 77141) | Erick Sermon | 8 | 2 |
| 7 | LET ME RIDE (Death Row/Interscope/Columbia 57128) | Dr. Dre | 9 | 2 |
| 8 | SHIFTEE (JMJ/RAL/Chaos 77163) | Onyx | DEBUT | |
| 9 | OUTTA HERE (Jive 42147) | KRS-One | 12 | 2 |
| 10 | WE GETZ BUZY (Rowdy/Arista 3-5024) | Illegal | 3 | 2 |
| 11 | MAKE ROOM (Loud/RCA 62579) | Tha Alkaholiks | 16 | 2 |
| 12 | SOUL BY THE POUND (Relativity 1183) | Common Snese | 6 | 2 |
| 13 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross | 11 | 4 |
| 14 | BREAKADAWN (Tommy Boy 586) | De La Soul | 14 | 2 |
| 15 | MASH UP THE MIC (Virgin 38400) | Private Investigators | 19 | 2 |
| 16 | DON'T SLEEP ON A HIZZO (Luke 470) | Poison Clan | 21 | 2 |
| 17 | LET ME ROLL (Rap-a-lot/Priority 53831) | Scarface | 10 | 4 |
| 18 | SHOOP (Next Plateau/London/PLG 857 314) | Shoop | DEBUT | |
| 19 | INDO SMOKE (Epic 77026) | Mista Grimm | 17 | 4 |
| 20 | NICKEL BAGS (Pendulum/ERG 5807) | Digable Planets | 23 | 2 |
| 21 | WESTSIDE STORY (EastWest 96009) | Yo-Yo | DEBUT | |
| 22 | 93 'TILL INFINITY (Jive 42157) | Souls Of Mischief | 20 | 1 |
| 23 | FREAK OUT (Flavor Unit/Epic 7704) | Nikki D | DEBUT | |
| 24 | CHEIF ROCKA (Pendulum/Elektra 66302) | Lords Of The Underground | 13 | 8 |
| 25 | SLAM (JMJ/Chaos/Columbia 74882) | Onyx | 7 | 27 |
| 26 | GOT IT LIKE THAT (Skanless/Tommy Boy 7125) | Hi-C | DEBUT | |
| 27 | GRAND GROOVE (Tuffbreak /A&M 0082) | Intelligent Hoodlum | 18 | 4 |
| 28 | GOTTA GET MINE (Wrap/Ichiban 93154) | MC Breed | 22 | 5 |
| 29 | VERY SPECIAL/STOP SHAMMIN (Cold chillin'/Reprise 18437) | Big Daddy Kane | 24 | 3 |
| 30 | CHECK YO SELF (Priority 53830) | Ice Cube | 25 | 4 |

RAP SINGLE REVIEWS

By Dr. Bayyan

■ **DAS EFX:** "Freakit" (EastWest PRCD 5326-2).

Yeah. They Freakit like dis 'n dat. And it all comes atcha in that hard-to-imitate flow of Das EFX. The groove bumps along, and probably has the most grind to it on the first of two remixes of the album version. The album version, however, features a simulated live interlude. The mic work features more maneuvers than a Heimlich.

■ **HOODRATZ:** "Murdered Ova Nuttin'" (Epic ESK 5479).

There's a definite Brand Nubian feel to this cut. The Grinch & DJ Chameleon Mix, which is the first of five mixes featured is the best. It's all about gettin' murdered over everything from poohnanny to drugs to alcohol. The Grinch and DJ Chameleon Mix (both vocal and instrumental) feature the most music and best enhance the mic flow.

■ **DENCO SET:** Ghetto Madness (EM Pop/Acid Jazz EMP 9001).

This track has a lot of music with hip-hop sensibilities, funk trappings, big dramatic percussive breaks, harmonized vocal hooks and respectable mic flow during the rap, which is about the scourge of the inner city. The Slam Jam mix on this single has got some real attitude, and Double E-Double D kicks some real flavor in the rap.

Adult Music Comes To Pleasure Island

By M.R. Martinez

LAKE BUENA VISTA, FL—It's an adult theme park, designed for mature nightlife, nestled in the heartland of this Magic Kingdom of the Everglades. It's Walt Disney World's Pleasure Island. And recently they made a sweeping foray into the adult music entertainment arena with the premiere of the Pleasure Island Jazz Company, a venue that will feature jazz acts representing the spectrum of this idiom's facets. The October 8 premiere included homage being paid to jazz stalwarts Louie Bellson, Lionel Hampton, Arturo Sandoval and Billy Taylor, who cut the official ribbon inaugurating the highly stylized venue. Eclecticism promises to be a watchword in the operation of the Jazz Company.

The featured acts during this event were by fusionesque The Rippingtons featuring Russ Freeman in a special performance and an opening set by the more traditional Don Scaletta Trio, which will serve as the Jazz company's house band. The 240-seat venue was packed with press and special guests for the opening. The Jazz Company's initial billings have included Maynard Ferguson, and Acoustic Alchemy, but Disney officials, including Jazz Company general manager Charlie Hardiman, maintain that bookings will reflect a broad range of jazz music.

The venue itself exhibits Disney's expert skill at developing thematically engaging accoutrements for its attractions. The Jazz Company is outfitted like a waterfront factory, with dark woods and fixtures that imply a funky converted bar atmosphere. The brick backdrop to the stage, which is outfitted with state-of-art sound and lighting, helps complete the funky ambiance. A menu of fine foods was sampled during the premiere, and the club's regular menu suggests a more upscale, albeit diverse, attraction.

Inducted into the official Jazz Company Hall of Fame during the premiere were Belson, Hampton, Sandoval and Taylor, all of whom received "Mouskers," statues in the image of the famous Disney rodent. In addition to the Hall of Fame inductees, the venue will feature selected jazz CDs, memorabilia and merchandise offering a historical perspective on jazz, from big bands and Dizzy Gillespie to cool fusion and Miles Davis. The venue is an outgrowth of Scaletta leading and backing jazz sets at the Disney Village Lounge by name artists 10 years ago. The venue was judged too small for audience interest and eventually the Jazz Company was added to the mix of Pleasure Island.

The Island offers a cornucopia of music and comedy entertainment, for a basic admission fee of about \$14 (you must be 18 years or older). In addition to the Jazz Company, Pleasure Island is designed as a nightlife playground featuring venues for nearly every music taste. There's the Neon Armadillo for country music, the Mannequins Dance Theatre for modern dance music, The Rock 'n' Roll Beach Club featuring '50s and '60s rock, the 8TRAX for '70s disco, the Comedy Warehouses and the Adventurers Club for comedy surprises. There are also beverage kiosks located throughout the Island from which scantily clad waitresses are dispatched to take your drink order. There's a massive video tower presenting video versions of the music played at Mannequins located near a series of clothing boutiques and other gift shops.

But it is the Jazz Company that will likely appeal to the post-rock generation seeking adventurous music in The Magic Kingdom.

TOP 30 JAZZ ALBUMS

CASH BOX • OCTOBER 30, 1993

- 1 **BETWEEN THE SHEETS** (Warner Bros. 45340) FOURPLAY 1 2
- 2 **LOVE REMEMBERS** (Warner Bros. 26685) GEORGE BENSON 2 12
- 3 **DREAMS BEYOND CONTROL** (GRP 9714) SPYRO GYRA DEBUT
- 4 **NO ABSOLUTE TIME** (Atlantic 82500) JEAN LUC-PONTY 5 6
- 5 **EAST RIVER DRIVE** (Epic 47489) STANLEY CLARKE 11 2
- 6 **LUCKY MAN** (Capitol 98892) DAVE KOZ 3 10
- 7 **THE ROAD TO YOU** (Geffen 24601) PAT METHENY 4 9
- 8 **PAINT THE WORLD** (GRP 9731) CHICK COREA ELEKTRIC BAND II DEBUT
- 9 **WHEN SUMMER COMES** (GRP 9724) GEORGE HOWARD 6 9
- 10 **STRAIGHT TO THE POINT** (Verve Forecast/Verve 517997) ART PORTER 7 13
- 11 **THREE FLEW OVER THE CUCKOO'S NEST** (Warner Bros 45328) BELA FLECK AND THE FLECKTONES DEBUT
- 12 **PROMENADE** (Sin-drome 1807) PETER WHITE 12 9
- 13 **DEVOTION** (RCA 66321) WARREN HILL 13 2
- 14 **DON'T SMOKE IN BED** (Manhattan/Capitol 81198) HOLY COLE TRIO DEBUT
- 15 **ANOTHER WORLD** (GRP 9725) JOHN PATITUCCI 15 2
- 16 **BREATHLESS** (Arista 18646) KENNY G 16 43
- 17 **THE JAZZ MASTERS** (JVC 2021) THE JAZZ MASTERS FEATURING PAUL HARDCASTLE 9 22
- 18 **WORTH WAITING FOR** (Verve/Forecast 517 998) JEFF LORBER 10 22
- 19 **SKY ISLANDS** (GRP 9742) RAMSEY LEWIS DEBUT
- 20 **LIVE IN L.A.** (GRP 9718) THE RIPPINGTONS 8 12
- 21 **OVER THE TOP** (Real Music 0137) JIM CHAPPELL 21 2
- 22 **LET'S SET THE RECORD STRAIGHT** (JVC 2025) TOM COSTER DEBUT
- 23 **IN FLIGHT** (Manhattan/Capitol 81496) PIECES OF A DREAM 14 17
- 24 **WES BOUND** (GRP 9697) LEE RITENOUR 18 29
- 25 **DRAGONFLY SUMMER** (Reprise 45227) MICHAEL FRANKS 19 23
- 26 **HEART OF THE IMMIGRANTS** (Mesa/Rhino 79052) AL DI MEOLA WORLD SINFONIA 22 17
- 27 **ARC** (GRP 9726) JIMMY HASLIP 20 6
- 28 **BODY AND SOUL** (Atlantic 82492) STRAIGHT AHEAD 17 11
- 29 **ONE TOUCH** (GRP 9691) ERIC MARIENTHAL 24 9
- 30 **THIS TIME AROUND** (Orpheus 52995/Epic) ALEX BUGNON 23 15



Top jazz composers Jake Bayard and Jim McNeely (top row l-r) and Tom McIntosh (bottom row, left) recently got together to select three finalists from compositions submitted to the BMI/Thelonius Monk Institute of Jazz International Composers Competition. Muhal Richard Abrams (far right) will join Dave Brubeck and Herbie Hancock Nov. 22 at the Kennedy Center in Washington, D.C. where a winner will receive a \$5,000 prize.

Cash Box MUSIC PUB

By Fred L. Goodman

HAIL, FRANCES!! BMI prexy and CEO Frances Preston will be the first woman to receive the Applause Award for Lifetime Achievement from the Friars Foundation. The award will be presented to Preston at the Foundation's gala dinner and ball on Monday, Nov. 8 at NYC's Plaza Hotel.

Preston was the first professional (non-performer) woman invited to join the Friars Club. She is the first woman honoree in the 11-year history of the award. It will be presented to her by former NYC mayor Abe Beame.

Proceeds from the fund-raising dinner will go towards the Foundation's scholarship fund for students of the performing arts, academic performing arts programs and small theatre companies.

BMG & MGM PACT = BMGM?: Metro-Goldwyn-Mayer (MGM) has signed an exclusive long-term agreement with BMG Music Publishing for the world wide administration of the MGM and United Artists music catalogues from feature film and television programs.

The agreement covers music from more than 100 MGM and UA films since 1987 including *Rainman* and *Moonstruck* to two James Bonders, *The Living Daylights* and *License To Kill* to recent releases *Meteor Man* and *Son Of The Pink Panther* as well as upcoming films and TV programs released by MGM and UA during the term of the agreement.

The titles encompass the music of composers such as Henry Mancini, Eric Clapton, Mark Isham, James Newton Howard, Jerry Goldsmith and Hans Zimmer.

WAR AT POLYGRAM: PolyGram Music Publishing Group (PMPG) has acquired worldwide administration rights to the War catalog consisting of 300 titles. War, the seminal funk/Latin Jazz band, dominated the record charts throughout the 1970s. David Hockman, PMPG chief executive, announced the deal along with Jerry Goldstein, CEO, Avenue Records and owner of the catalog.

War boasts 26 chart records to their credit throughout the 1970s, including six gold singles. The band continues to tour extensively and had been sampled by rappers such as Ice-T, De La Soul, Beastie Boys, 2PAC and Wrecks N' Effect.

The deal also includes the worldwide administration to the catalog and new materials of writer/producer Goldstein.

In addition to the War and Goldstein catalog, the deal will include worldwide administration rights to the upcoming War and Sly Stone releases due out in 1994 on Avenue Records.

NEW SONGWRITER'S BOOK: Every beginning songwriter has to start somewhere, and it's undoubtedly with questions about his/her craft. Questions such as "How do I approach people in the music industry?"... "Can I market my lyrics alone or do they have to be set to music?"... "How do I work with a collaborator?"... The answers can be elusive to the aspiring musician.

Now, the answers to these and 215 more questions most often asked the National Academy of Songwriters' (NAS) telephone hotline are available in the *Revised & Updated* version of *Beginning Songwriter's Answer Book* (Writer's Digest Books, \$16.95, paperback).

Comprehensive and user-friendly, this book, originally published in 1990, has been updated to provide answers to all the basic aspects of the art, craft and business of songwriting. With the helpful hand of author Paul Zollo, editor of NAS' publication *Song Talk* and freelance music journalist, songwriter and per-

former, the revised and updated *Beginning Songwriter's Answer Book* guides the aspiring songwriter in the direction of success.

Beginning Songwriter's Answer Book is available at bookstores or from the publisher. To order direct, send \$16.95 plus \$3.00 postage and handling to: Writer's Digest Books, 1507 Dana Avenue, Cincinnati, Ohio 45207. Visa and Mastercard orders may be placed by calling toll-free 1-800-289-0963.

Buddy's Back!

By Fred L. Goodman

WHEN ROCK 'N' ROLL LEGEND Buddy Holly died in a plane



crash in February, 1959, his songs did not die with him. Even though Don McLean in his classic tune, "American Pie," proclaimed that February day was "the day the music died," Holly's repertoire has gained more fans with each new generation. Bolstered by the film, *The Buddy Holly Story*, for which Gary Busey, in the title role, garnered an Oscar nomination; the Broadway/London stage presentation, *Buddy*; and numerous hit covers of his tunes, Holly has become a rock 'n' roll icon.

Now MCA Records has released *The Buddy Holly Collection*, a two-CD, 50-song set that includes all Holly's hits and some lesser known works as well. The album was compiled by renowned rock journalist Billy Altman and MCA vice president of catalogue development & special markets A&R Andy McKaie, the latter also producing the compilation as well.

McKaie notes the project was a real labor of love for Altman and him since they both are longtime Holly fans, and they felt other Holly aficionados would enjoy it as well. "This compilation was long overdue," McKaie states. "There was definitely a need for an elaborate overview of Holly's career. We feel this package does that."

The 50 songs that McKaie and Altman have chosen represent every aspect of Holly's short yet productive career. "We have tried to stress Buddy's best songs," McKaie informs, "more so than his best performances." Included in the set are tunes that Holly recorded both alone and with his group, the Crickets. The list reads like an Oldies Hall of Fame: "That'll Be The Day," "Words Of Love," "Not Fade Away," "Everyday," "Oh Boy," "Peggy Sue," "Maybe Baby," "It's So Easy," "True Love Ways," "Raining In My Heart," and 40 other standouts.

McKaie says that MCA will certainly take advantage of the upcoming holiday season to market *The Buddy Holly Collection* as a terrific gift item. With the tremendous following Buddy and his music enjoys, there should be a lot more Holly than usual this Christmas.



October 1, 1957 marked the day "That'll Be The Day" went over the million mark. Holly (third from left, in white suit) celebrates with the Crickets and Coral-Brunswick execs Bob Theile (l) and Norm Wienstroer (r). Of course, *Cash Box* was right there to capture the moment.

CHRISTIAN COUNTRY

CCM News Briefs

Christian Comedians Hit The Road



Pictured (l-r): Mark Lowry, Chonda Pierce and Mark Steele
NASHVILLE—Mark Lowry, winner of the 1993 Grady Nutt Comedy Award from the Gospel Music Association has announced the first national tour of Christian comedians. The tour, *Mark Lowry Presents Comic Belief*, will feature Lowry and newcomers Mark Steele and Chonda Pierce.

Slated for a conservative 12 markets for the fall, the tour booked by Morgan & Associates, is confirmed for: Parkersburg, West VA; Anderson, IN; Grand Rapids, MI; Cincinnati, OH; Orlando, FL; Pompano Beach, FL and Minneapolis, MN and is aggressively being marketed for 1994 season with over 25 dates confirmed thus far.

Lowry, whose new album and video, *The Last Word*, has enjoyed recent retail success with the video sitting on top of various trade video charts, is a regular on the tour circuit with more than 30 sellouts in '93. Mixing comedy and music Lowry hopes to translate this success to a multiple-billed event.

"I'm interested in expanding Christian comedy by finding and supporting young comedians. Giving them a platform." Noting steady growth in comedy as an entertainment choice by the consumer Lowry noted, "People are ready for it and in the last few years comedy has really come into its own."

1994 will prove to be a busy year for Lowry. He will continue his involvement with the Gaither Vocal Band as well as being committed to the quadruple bill of Gaither-mate Michael English, First Call, and Angelo & Veronica. As far as long-term goals for *Comic Belief* Lowry comments that he'll take it "one year at a time."

MARGARET BECKER'S 100-DATE THE WORLD I SEE IN YOU TOUR is busy these days. Having just rolled through Nashville, Becker is being joined by new Word artist, Troy Johnson. In partnership with World Vision, the tour marks Becker's most ambitious performance schedule to date.



Pictured, front row (l-r): Johnson and Becker. Back row: Loren Balman, senior vp artist and creative development, Word Records and Music Group; Jerry Weimer, executive vp, Word; Roland Lundy, president, Word; Bill Hearn, president, Sparrow Communications Group; and Lucy Diaz, senior director of marketing and artist development, Sparrow.

BEBE & CECE WINANS, STEVEN CURTIS CHAPMAN, AND SUSAN ASHTON joined forces to raise money for the T.J. Martell Foundation's Leukemia, Cancer and AIDS research at the Celebrity Bowling Bash held in Nashville during CMA week.



Pictured (l-r): CeCe Winans; BeBe Winans; Billy Dean; Steven Curtis Chapman; and Susan Ashton.

CONTEMPORARY CHRISTIAN

CASH BOX • OCTOBER 30, 1993

| | | |
|---|----------------------------|-------|
| 1 WALK IN THE DARK WITH JESUS (DaySpring) | Wayne Watson | 2 6 |
| 2 GIVING YOU THE REST OF MY LIFE (Sparrow 51370) | Bob Carlisle | 4 6 |
| 3 STILL CALLED TODAY (Sparrow 79546) | Steven Curtis Chapman | 1 7 |
| 4 THERE IS A LOVE (Warner Alliance) | Michael English | 10 5 |
| 5 WE BELIEVE IN GOD (Reunion) | Amy Grant | 8 4 |
| 6 I'LL BE BELIEVING (Word) | Point of Grace | 12 4 |
| 7 THE SEA OF FORGETFULNESS (DaySpring 2537) | Helen Baylor | 6 6 |
| 8 ANYTIME (Pakaderm) | Scott Springer | 9 6 |
| 9 KEEP MY MIND (Sparrow 51343) | Margaret Becker | 5 8 |
| 10 STEP BY STEP (Myrrh 6953386) | Bryan Duncan | 3 7 |
| 11 HE'S KNOCKING (Star Song 8286) | Andy Landis | 13 6 |
| 12 THE RIVER (Benson) | Carman | 15 3 |
| 13 ONCE AND FOR ALL (Star Song) | Whiteheart | 23 2 |
| 14 STRANGE WAY TO SAVE THE WORLD (Benson 29602) | 4 Him | 22 2 |
| 15 HOLD ME, JESUS (Reunion) | Rich Mullins | 25 2 |
| 16 GOT ME GOING (DaySpring 29874) | Newsong | 7 8 |
| 17 EVOLUTION...REDEFINED (ForeFront) | Geoff Moore & the Distance | 20 3 |
| 18 MIDNIGHT OIL (Star Song SGD3044) | Phillips, Craig & Dean | 11 7 |
| 19 I'M COMMITTED TO YOU (Warner Alliance 4146) | Steve Camp | 21 2 |
| 20 SET YOUR MIND ON THINGS ABOVE (Benson 2867) | Dallas Holm | 18 6 |
| 21 KENTUCKY ROSE (Reunion) | Michael W. Smith | 24 2 |
| 22 INNOCENT EYES (Sparrow 51327) | Susan Ashton | 16 7 |
| 23 TURN, TURN, TURN (Benson 7263) | Pam Thum | 14 6 |
| 24 JUST REACH OUT (DaySpring) | Petra | DEBUT |
| 25 STANDING ON THE ROCK OF LOVE (Star Song SGD3044) | Imperials | 17 6 |
| 26 YOU ARE ALWAYS THERE (DaySpring) | Rachel Rachel | DEBUT |
| 27 RIGHT HERE AT HOME (Benson) | Billy & Sarah Gaines | 28 3 |
| 28 WALK ON (Word) | Bruce Carroll | DEBUT |
| 29 SECOND STRING (Reunion) | Wes King | DEBUT |
| 30 LIGHT OF LOVE (Frontline 16492) | Angie & Debbie | 29 5 |

CHRISTIAN COUNTRY

CASH BOX • OCTOBER 30, 1993

| | | |
|---|---------------------|-------|
| 1 EACH STEP I TAKE (Morning Star) | Fox Brothers | 1 13 |
| 2 CRAZY 'BOUT JESUS (Expression 2004) | Randy Coward | 3 11 |
| 3 BURN BRIDGE BURN (Independent) | Cross Country | 2 12 |
| 4 NO ONE WORSHIPS THERE ANYMORE (Homeland 5139) | Bruce Haynes | 4 13 |
| 5 PARDON ME, I'VE BEEN PARDONED (Manuel MFBC4) | Manuel Family Band | 5 13 |
| 6 LET'S GET THE DEVIL OUT OF HERE (Kings Day 12692) | Judy Deramus | 6 13 |
| 7 DIAMONDS FROM DUST (Dovesong) | Pam Walker | 7 8 |
| 8 ALL OF THIS AND HEAVEN TOO (His Productions) | Don Vinson | 8 13 |
| 9 HOME AWAY FROM HOME (Riversong) | Barbara Fairchild | 12 5 |
| 10 THE MIDDLE MAN (Heartwrite 71192) | David Patillo | 10 13 |
| 11 THEY SEE MY DADDY IN ME (Homeland 9073) | Margo Smith & Holly | 11 13 |
| 12 CHILD OF THE LIGHT (Cheyenne) | The Days | 14 4 |
| 13 FORGOTTEN FRIENDS (Expression) | Ken Holloway | 9 13 |
| 14 WELL DONE (Damascus) | Terry Lee Goffee | 17 13 |
| 15 WAY DOWN DEEP (Homeland) | White River | 19 9 |
| 16 PRAY PRAY PRAY (Circuit Rider) | W.C. Taylor | 18 13 |
| 17 SPIT AND WHITTLE CLUB (His Productions) | Don Vinson | 21 3 |
| 18 GOD'S NEVER TOO LATE (Gospel Choice) | Del Way | 13 13 |
| 19 MAMA PRAYS (Intersound) | Terri Lynn | 15 13 |
| 20 AMERICA IN GOD WE TRUST (Victory) | Billy Holcomb | 20 13 |
| 21 GLORY BOUND (His Productions) | Brian Elliott | 23 7 |
| 22 THE MISSING PIECE (Riversong) | Dennis Parker | 24 5 |
| 23 THANK YOU (Morning Star) | The Isaacs | 22 4 |
| 24 ALL I WANT, ALL I NEED (Expression) | Kathy Yoder | 16 8 |
| 25 HEAVENLY HIGH (Cheyenne) | Bruce Haynes | 26 4 |
| 26 OH I WANT TO SEE HIM (Psalms Ministries) | Susan Luchsinger | 25 13 |
| 27 TAKE MINE (Cheyenne) | White River | 29 3 |
| 28 ONLY YOU (His Productions) | Destiny A.D. | 28 6 |
| 29 REVIVAL IS COMING (Victory) | Billy Holcomb | 30 2 |
| 30 I HEARD ABOUT A STONE (Some Dawning) | Kevin Spencer | 27 13 |



Contemporary Christian Reviews

By Kathleen A. Ervin

■ STEVEN CURTIS CHAPMAN *THE LIVE ADVENTURE* (Sparrow)



Who would have thought that the young kid with the bad haircut on his debut album for Sparrow *First Hand* would do so well. Six albums, two videos, 18 Dove awards, a Grammy and 15 #1 radio singles make Steven Curtis Chapman an across-the-board success defining and redefining standards and ceilings for his peers in Contemporary Christian music.

1993 has been a good year for Chapman. *The Great Adventure* was certified gold in July. He completed his multi-city, yearlong tour. He took home a Grammy and finished work on his second video project *The Live Adventure*.

While live album projects often prove to be less satisfying musically and sonically to the consumer than a standard studio project, this limited edition, audio/video box set of *The Live Adventure* (audio and visual are available separately) delivers to Chapman's broad fan base a "greatest hits" recap of one of the most successful tours of 1992-1993. Hey, 260,000 ticket-paying concert-goers can't be wrong.

On this project, Phil Naish and Chapman share audio production honors while High Five Production of Los Angeles produced the video. *The Live Adventure* delivers a satisfying retrospective of Chapman's meteoric five-year career. Recorded live in Seattle, Washington last May the album and video take separate yet similar looks at the concert.

With the album clocking in at 75 minutes and 17 musical numbers Chapman mixes a warm dose of medleys, stories and anecdotes about family and faith. The video comes in at 90 minutes and 16 numbers featuring the video-only versions of "Herbie and Me" and "This Could Be Love." Through it all Chapman and his band exude the three "C"'s, looking extremely capable, confident and colorful. Unlike his contribution to Sparrow's *Front Row* video series, Chapman seems to have grown into his role of performer and entertainer.

With the Christmas buying season looming upon us *The Live Adventure* should prove to be a welcomed gift to both consumers and retailers alike. Both fans and first-timers will embrace this very watchable, very listenable collection of songs by man who has tapped into the emotional pulse of his listeners. Like Steven Curtis says, "God created life to be... a great adventure."



MOORE EVOLUTION—ForeFront recording artists Geoff Moore & The Distance recently held a premiere listening for the new *Evolution* at ASCAP in Nashville. Pictured (l-r): Tom Long, ASCAP; Moore; Dan Brock, CEO ForeFront; and Eddie DeGarmo.



A MAGNIFIED FULL HOUSE—A full house came out for Hosanna! Music's latest live recording in Jacksonville, Florida. Featuring popular worship leader Randy Rotwell, *Be Magnified* is an acoustic collection of old and new songs for worship. Clockwise from left: Tom Brooks, producer, keyboards; Abraham Laboriel, bass; Bill Maxwell, drums; Danny Bridgens, guitar; Don Moen, executive producer; and Rothwell.



THROWING STONES—Broken artist Paul Aldrich's newsletter held a contest for those cool "stones" on the cover of Aldrich's album *Throwing Stones*. Winner Michelle Miniachi bribed the judges with an autographed poster of pastor author Chuck Swindoll. Pictured (l-r): Swindoll; Miniachi and comedian Aldrich.

CONTEMPORARY CHRISTIAN

ARTIST SPOTLIGHT

OSCAR HAYES & The Abundant Life Fellowship Chorale

By Tim A. Smith



FROM DRUG DEALER TO PREACHING THE GOSPEL OF JESUS CHRIST is the quick synopsis of the life of Tyscot Records' Oscar Hayes.

Raised in the drug- and crime-infested streets of Detroit's North End, Hayes credits the unrelenting grace of God for allowing him to rise above the negative influences and become the pastor of Detroit's Abundant Life Fellowship Church. Since the debut release of *Got 2 Tell It* featuring Hayes and his energized Abundant Life Fellowship Chorale, affectionally known as "Alf," life has not been the same for the pastor and his flock.

"The only word to describe the way things have been for us this past year is 'awesome,'" exclaims a clearly pleased Hayes. "The Lord has really taken us on an evangelistic journey, and we're excited about that. We've probably travelled more since the release of *Got 2 Tell It* than we ever have in our lives. We've traveled to 22 states and on occasion it was with Dr. Bobby Jones. I never knew travelling could be so much fun. But with all of the fun comes enormous responsibilities. Through it all, we delight in this type of ministry."

Through all venues visited thus far, Hayes recollects the most memorable being his and the choir's trip to the famed Apollo Theatre with Bobby Jones. "It was indescribable," Hayes recollects. "The artists that performed that night had fantastic attitudes. We were all on one accord. I don't know if someone sat down with Bobby and picked these people and knew that we would gel together or what. For me and the choir, being at the Apollo was history in the making. It was a phenomenal experience."

Hayes' Apollo Theatre encounter was a learning experience for his crew in more ways than one. "Because of some transportation difficulties we arrived late to the theatre. When we got there we had on our regular bus gear—shorts, boots, the works. When we entered the theatre, we were informed that we hadn't enough time to change clothes. They told us that we only had two minutes before we went on, so we had to come up with something quick. We ended up inventing a skit centered around the way we were dressed. We went on stage and let me tell you, the Lord turned the place out. It was remarkable."

At this point Hayes interjects, "There's a creative flow within the choir. We're of the opinion that if it works, we'll do it. When we were running the street, we wouldn't be afraid to try anything. So we figure, if we're doing it for Jesus. He'll make it successful. He hasn't failed us yet."

Hayes and ALF are ready to take its ministry to the next level through the release of its new Tyscot release, *Simply Determined*. Musically the album once again captures the power-packed musical presentation Hayes and crew have become noted for, but with what is described as "a more traditional flavor."

"It's a special album for us," says Hayes. "It's a salute to all of the single parents that raised us up to what we are today. Philosophers and psychologists label us as dysfunctional because we were raised by only one parent. But God made it possible through them for us to be *functional*. It's almost as if were singing their testimonies through the songs on this album. Although my father wasn't around, my mother was plum determined that I was going to be 'something' or 'something else.' It turned out, through it all, that I turned out to be 'something.' Many of the members of ALF came up in the same fashion." Hayes adds, "In coming up with the concept of the album, we looked at how our parents would go work and school and then come home to take care of us. They would do all of this without the support of a man in the house. We turned around and looked at them and said, 'Thanks for being simply determined.'"

Looking back over his life, Hayes acknowledges that God has been good to him. "I wouldn't trade this life for anything that the world has to offer," he steadfastly exclaims. "I realize there are some places you've got to go through, some things you've got to experience, just to be totally available to Him. I really treasure my walk with Him daily. I treasure it because of my life, and where I've come from. I was one of those thick-headed people that God had to allow to practically experience non-existence to really embrace sanctification and salvation. I've got it now, and I don't ever want to look back. I don't ever want to release what He's given me. My only desire in this life is to like Him."



COUNTRY NEWS BOX

Brooks & Lawrence Take Tops At SRO

NASHVILLE—Garth Brooks and Tracy Lawrence were two of the winners at the fourth annual *SRO Awards*, sponsored by the Country Music Association, honoring outstanding professional achievement in the country music touring industry. Suzy Bogguss hosted the ceremony held Friday, October 1 at the Nashville Convention Center as part of *SRO '93*, CMA's entertainment expo. Carlene Carter and Doug Stone entertained during the gala banquet, one of the many activities enjoyed by over 700 SRO registrants, an all-time record for the event.

Garth Brooks was named Touring Artist of the Year, capping off his history-making series of concerts at Texas Stadium, and Tracy Lawrence was honored as New Touring Artist of the Year. The coveted Talent Buyer/Promoter of the Year award was bestowed on Bob Romeo of the Don Romeo Agency in Omaha, NE, and Paul Fenn of Asgard in London, England received the first International Talent Buyer/Promoter of the Year award. Jack McFadden, who manages Billy Ray Cyrus, picked up his second consecutive Artist Manager of the Year Award, and Terry Elam, road manager for Vince Gill, repeated as Road Manager of the Year. Starstruck Entertainment's Jennifer Bohler, who handles media for Reba McEntire, Joe Diffie and Aaron Tippin among others, was named Publicist of the Year. Rick Shipp of the William Morris Agency in Nashville received Talent Agent of the Year honors, and Buddy Lee Attractions, headquartered in Nashville, was named Talent Agency of the Year. The Grizzly Rose in Denver, CO won its first SRO Award as Club/Theatre of the Year, and Opryland USA in Nashville was honored as Venue of the Year. *Farm Aid*, held in Ames, IA, received Festival of the Year honors, and Bandit Lites of Knoxville, TN was named Support Services Company of the Year.

SRO Awards were presented to radio stations for the first time, recognizing outstanding achievement in the promotion of concerts and other live events. Recipients of the honors were WYAY, Atlanta, GA (large market); WSIX, Nashville, TN (medium market); and KTTS, Springfield, MO (small market).

More press than ever attended SRO, including representatives from ABC Radio Networks, Voice of America, BBC Radio Two, *Variety* and Associated Press.

New CMA Board

NASHVILLE—New directors and officers have been elected to serve on the board of the Country Music Association. Following a successful year as CMA chairman and president, respectively, Dan Halyburton of KPLX in Dallas and Paul Corbin, director of programming for TNN: The Nashville Network, will switch roles and remain at CMA's helm for another year—Corbin as chairman and Halyburton as president. Directors were elected at the organization's annual membership meeting September 30 at the Nashville Convention Center. Several hundred CMA members from throughout the world were present for the 35th annual membership caucus. Officers were elected by the directors at a meeting held Friday, October 1 at ASCAP in Nashville. Directors serve two-year terms. Officers serve one.

Awards B. Gay

NASHVILLE—Fred Rappoport, television producer and former CBS-TV executive, was honored with the Connie B. Gay Award during CMA's annual membership, held September 30 at the Nashville Convention Center. Rappoport received the honor, bestowed by CMA chairman Dan Halyburton of KPLX in Dallas, in recognition of his commitment to high-quality country music programming on network television. The Connie B. Gay Award, named after CMA's founding president, is given by the CMA board of directors to the individual who has been of outstanding service to the organization. Other awards presented at the meeting include a Single of the Year trophy to Keith Stegall, who produced Alan Jackson's phenomenal hit "Chattahoochee." In addition, director Martin Kahan was saluted for his award-winning music video of that song. Producer and MCA prezzie Tony Brown was recognized for his work on Vince Gill's *I Still Believe In You*, CMA's Album of the Year. CMA president Paul Corbin announced the recipient of the President's Award, music industry consultant Jim Foglesong. The President's Award is bestowed at the discretion of the CMA president in recognition of an individual who has rendered outstanding service to the country music industry. Pam Lewis of Doyle/Lewis Management presented Tony Byworth of Byworth-Wootten, a leading U.K. public relations and media firm, with the Wesley Rose Foreign Media Achievement Award. In a separate ceremony held backstage at the CMA Awards, Reba McEntire presented CNN producer Lynne Lester with the CMA's Media Achievement Award.

Canadian Country Music Awards

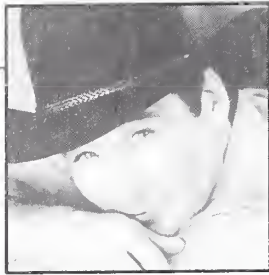
HAMILTON, ONTARIO, CANADA—September 24, 1993—The Canadian Country Music Association recently wrapped up their 13th annual and most successful Country Music Week. Held September 16-19 at the Hamilton Centre in Hamilton, Ontario, the week included seminars, showcases and the top-rated *CCMA Awards Show*. A record 536 delegates participated in the four-day event which included the largest number of attendees from Nashville. The *Canadian Country Music Awards Show* aired live on CTV, with awards presented for the following:

Bud Country Fan Choice Entertainer of the Year: Michelle Wright
Single of the Year: "He Would Be Sixteen" - Michelle Wright
Album of the Year: *Bad Day For Trains* - Patricia Conroy
Song of the Year: "Backroads" - written by Charlie Major; recorded by Ricky Van Shelton
Female Vocalist of the Year: Michelle Wright (4th consecutive win)
Male Vocalist of the Year: George Fox
Duo or Group of the Year: The Rankin Family
Video of the Year: "He Would Be Sixteen" - Michelle Wright; directed by Steven Goldmann
Top Selling Album, Foreign or Domestic: *Some Gave All* - Billy Ray Cyrus
Vocal Collaboration: Cassandra Vasik & Russell de Carle
Vista Rising Star Award: The Rankin Family.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

OCTOBER 30, 1993



#1 SINGLE: Clint Black



TO WATCH: Aaron Tippin #45



HIGH DEBUT: Doug Stone #44



#1 INDIE: Bobby Hood #50

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | |
|----|---|---------------|-------------|-----|--|-------------|----|
| 1 | NO TIME TO KILL (RCA 66239) | 3 | 11 | 51 | IF I DIDN'T LOVE YOU (Arista 2578) | 21 | 18 |
| 2 | DOES HE LOVE YOU (MCA 54719) | 4 | 9 | 52 | THE GRAND TOUR (A&M 31454) | 31 | 12 |
| 3 | SHE USED TO BE MINE (Arista 2602) | 8 | 8 | 53 | THIS ROMEO AIN'T GOT JULIE YET (Arista 2580) | 28 | 14 |
| 4 | JUST LIKE THE WEATHER (Liberty 79763) | 6 | 13 | 54 | AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795) | 45 | 12 |
| 5 | RECKLESS (RCA 66296) | 7 | 7 | 55 | ONLY LOVE (Curb/MCA 54689) | 48 | 15 |
| 6 | ALMOST GOODBYE (MCA 54718) | 11 | 8 | 56 | HELLO EARTH (Platinum Plus AAPL1101) | 57 | 9 |
| 7 | EASY COME, EASY GO (MCA 54717) | 1 | 10 | 57 | LET GO (Asylum 64554-2) | 50 | 17 |
| 8 | TRASHY WOMEN (Atlantic 82335) | 9 | 12 | 58 | FALLIN' NEVER FELT SO GOOD (Columbia 18465) | 49 | 13 |
| 8 | THAT WAS A RIVER (Epic 77118) | 13 | 11 | 59 | TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5226) | 56 | 7 |
| 10 | HALF ENOUGH (BNA 66047) | 14 | 12 | 60 | WEEKEND SITUATION (Fraternity CP0001) | 61 | 10 |
| 11 | WHAT'S IT TO YOU (Giant 24511-2) | 2 | 16 | 61 | HIGH POWERED LOVE (Asylum 61541-2) | 64 | 2 |
| 12 | NOTHIN' BUT THE WHEEL (Epic 77076) | 12 | 16 | 62 | IF MY EYES COULD TALK (Killer) | 65 | 7 |
| 13 | MERCURY BLUES (Arista 18711) | 17 | 6 | 63 | THE BOY FROM TUPELO (Tribute PS113596C) | 67 | 6 |
| 14 | HURRY SUNDOWN (MCA 54688) | 15 | 14 | 64 | COWBOY BOOGIE (Warner Bros. 45319) | 55 | 8 |
| 15 | I FELL IN THE WATER (BNA 62621) | 16 | 9 | 65 | HOLDIN' HEAVEN (MCA 54659) | 59 | 19 |
| 16 | ON THE ROAD (Arista 2588) | 18 | 11 | 66 | LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463) | 62 | 15 |
| 17 | THE BUG (Columbia 77134) | 20 | 10 | 67 | RHYTHM AND BOOZE (Rockin J TV8-1) | 58 | 11 |
| 18 | MY SECOND HOME (Atlantic 82483) | 25 | 7 | 68 | IN THE HEART OF A WOMAN (Mercury 934) | 66 | 17 |
| 19 | MASTER OF ILLUSION (Step One 466) | 19 | 7 | 69 | BEER AND BONES (Atlantic 82420) | 68 | 17 |
| 20 | DO YOU KNOW WHERE YOUR MAN IS (Arista 2606) | 22 | 9 | 70 | YOU CAN'T TAKE IT WITH YOU (Epitome) | 76 | 2 |
| 21 | MY BABY LOVES ME (RCA 66299) | 24 | 12 | 71 | WHY'D YOU HAVE TO LOOK SO GOOD (LRK) | 74 | 2 |
| 22 | HE AIN'T WORTH MISSING (Mercury 918) | 5 | 16 | 72 | MOMMA'S ROCKING CHAIR (Killer) | 60 | 10 |
| 23 | GOD BLESSED TEXAS (Warner Bros. 45276) | 29 | 5 | 73 | A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) | 71 | 20 |
| 24 | AMERICAN HONKY TONK BAR ASSOCIATION (Liberty 79006) | 32 | 2 | 74 | OL' RED (Giant 24490) | 69 | 9 |
| 25 | QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969) | 26 | 7 | 75 | EVERYTIME I ROLL THE DICE (Liberty 79002) | 70 | 7 |
| | Sammy Kershaw | 26 | 7 | 76 | A NEW HEART (Hickory) | 80 | 3 |
| 26 | I DON'T CALL HIM DADDY (BNA 62638-2) | 30 | 4 | 77 | WORKING MAN'S Ph.D (RCA 66251) | 72 | 18 |
| 27 | I'M NOT BUILT THAT WAY (Liberty 79797) | 27 | 10 | 78 | WHAT MIGHT HAVE BEEN (Warner Bros. 6159) | 73 | 22 |
| 28 | SOON (Liberty 79830) | 33 | 3 | 79 | A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros 6057) | 77 | 17 |
| 29 | THE SONG REMEMBERS WHEN (MCA 54734) | 36 | 3 | 80 | RENO (BNA 62537) | 80 | 23 |
| 30 | ONE MORE LAST CHANCE (MCA 54715) | 10 | 13 | 81 | THANK GOD FOR YOU (Curb 77574) | 78 | 17 |
| 31 | SOMETHING'S GONNA CHANGE HER MIND (MCA 10658) | 35 | 6 | 82 | WHY DIDN'T I THINK OF THAT (Epic 77025) | 81 | 19 |
| 32 | THE BOYS AND ME (Curb 1062) | 43 | 2 | 83 | TRUE BELIEVER (Liberty 79668) | 82 | 16 |
| 33 | SMALL PRICE (Epic 77169) | 37 | 5 | 84 | I'LL CRY TOMORROW (RCA 66210) | 83 | 17 |
| 34 | A COUPLE OF GOOD YEARS LEFT (Columbia 77130) | 34 | 10 | 85 | REAL LOVE (Platinum Plus) | DEBUT | |
| 35 | FAST AS YOU (Reprise/Warner Bros. 45241-2) | 42 | 2 | 86 | LAY AROUND AND LOVE ON YOU (RCA 66117) | 84 | 8 |
| 36 | SOMEBODY NEW (Mercury 1008) | 41 | 2 | 87 | CAN'T BREAK IT TO MY HEART (Atlantic 82483) | 86 | 21 |
| 37 | MOONLIGHT DRIVE-IN (BNA 62577) | 38 | 8 | 88 | THE FLOOD OF '93 (Heartland) | 75 | 7 |
| 38 | HAMMER AND NAILS (Arista 2608) | 39 | 4 | 89 | MAMA KNOWS THE HIGHWAY (Curb 1048) | 87 | 19 |
| 39 | KISS ME IN THE CAR (Liberty 79000) | 40 | 5 | 90 | IT SURE IS MONDAY (MCA 54630) | 89 | 23 |
| 40 | PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071) | 23 | 14 | 91 | DOWN ON MY KNEES (MCA 54670) | 88 | 20 |
| | Joe Diffie | 23 | 14 | 92 | EVERY LITTLE THING (Giant 424499) | 90 | 22 |
| 41 | I WANT TO BE LOVED LIKE THAT (RCA 78063) | 46 | 3 | 93 | EASIER SAID THAN DONE (Arista 2564) | 91 | 20 |
| 42 | SOMEPLACE FAR AWAY (Curb 1065) | 47 | 3 | 94 | WE GOT THE LOVE (RCA 66049) | 93 | 23 |
| 43 | JUST ENOUGH ROPE (Columbia 77159) | 44 | 5 | 95 | CHATTAHOOCHEE (Arista 2560) | 94 | 22 |
| 44 | I NEVER KNEW LOVE (Epic 57271) | DEBUT | | 96 | A BAD GOODBYE (RCA 62503) | 95 | 24 |
| 45 | THE CALL OF THE WILD (RCA 66251) | 63 | 2 | 97 | WE'LL BURN THAT BRIDGE (Arista 2563) | 96 | 23 |
| 46 | WILD ONE (Warner Bros. 18411) | 51 | 2 | 98 | I'M THE ONLY THING (I'LL HOLD AGAINST YOU) (MCA 54716) | 92 | 11 |
| 47 | HEAVEN'S JUST A SIN AWAY (MCA 54733) | 54 | 3 | | Conway Twitty | 92 | 11 |
| 48 | UNBREAKABLE HEART (Giant 18373) | 53 | 3 | 99 | IT'S YOUR CALL (MCA 54496) | 97 | 24 |
| 49 | SNAKE IN THE HOUSE (Step One 468) | DEBUT | | 100 | MONEY IN THE BANK (BNA 62507) | 98 | 26 |
| 50 | LOST IN THE NEON LIGHTS (Belltune TV8-3) | 52 | 11 | | John Anderson | 98 | 26 |

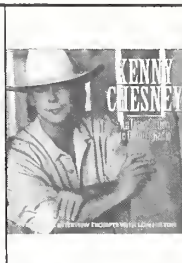
COUNTRY SINGLES INDEX

| | |
|---|-----|
| AIN'T GOING DOWN (TIL THE SUN COMES UP) K. Blazy, K. Williams, G. Brooks (Sophie's Choice Music/Sony Cross Keys Pub. Co., Inc./Major Bob Music Co., Inc./No Fences Music, BMI/ASCAP) | 54 |
| ALMOST GOODBYE B. Lively, D. Schlitz/Rondor (London) Ltd./Living Music, Inc., PRS/BMI/Don Schlitz Music/Hayes Street Music, Inc., ASCAP | 6 |
| AMERICAN HONKY TONK BAR ASSOCIATION B. Kennedy, J. Rushing (EMI April Music Inc./The Old Professor's Music, ASCAP) | 24 |
| A BAD GOODBYE C. Black (Blackened Music, BMI) | 96 |
| BEER AND BONES S. D. Schafer, L. Williams (Acuff-Rose Music, Lazy Gator Pub., BMI) | 66 |
| THE BOY FROM TUPELO (Paradise Sounds) | 63 |
| THE BOYS AND ME M. Miller, M. McAnally (Travelin' Zoo Music, Beginner Music, ASCAP) | 32 |
| THE BUG M. Knopfer (Chairsourt Ltd./Almo Music Corp., ASCAP) | 17 |
| THE CALL OF THE WILD (N/A) | 45 |
| CANT BREAK IT TO MY HEART K. Roth, T. Lawrence, E. Clark, A. West (Loggy Bayou Music/Mike Dunn Music/UMV Publishing, ASCAP) | 87 |
| CHATTANOOCHEE A. Jackson, J. McBride (Mattie Ruth Music, Seventh Son Music, Cross Keys Publishing Co., Sony Music Publishing, ASCAP) | 95 |
| A COUPLE OF GOOD YEARS LEFT G. Burr (MCA Music Pub, Gary Burr Music, Inc., ASCAP) | 34 |
| COWBOY BOOGIE S. MacDougall, D. Wilkie (Ghost Writers In Disguise/Trouble Clef Music, SOCAN) | 64 |
| A COWBOY'S BORN WITH A BROKEN HEART J. Steele, C. Farrer (Fareneff Music/Full Keel Music/Curb Songs, ASCAP, Farrer-Curtis Music/Mike Curb Music, BMI) | 73 |
| DOES HE LOVE YOU S. Knox, B. Strith (PKM Music, ASCAP/Tom Collins Music, BMI) | 2 |
| DOWN ON MY KNEES B. N. Chapman (BMG Songs, ASCAP) | 91 |
| DO YOU KNOW WHERE YOUR MAN IS C. Chase, D. Gibson, R. Smith (Artist Vision Music/MCA Music/Maypop Music, BMI) | 20 |
| EASIER SAID THAN DONE R. Foster (Polygram International Publishing/St. Julien Music, ASCAP, Mighty Nice Music, BMI) | 93 |
| EASY COME EASY GO A. Barker, D. Dillon (O-Tex Music, Inc./Acuff-Rose Music, Inc., BMI) | 9 |
| EVERY LITTLE THING C. Carter, Al Anderson (Cross Keys Pub., Tortured Artist Tunes, Bash Music, This Big Music, ASCAP) | 72 |
| EVERY TIME I ROLL THE DICE M.D. Barnes, T. Seals (Living Music/Hardscratch Music/W.B. Music Corp./E. 64th Music, BMI/ASCAP) | 75 |
| FALLIN' NEVER FELT SO GOOD S. Camp, W. Smith (Patix Janus/WB Music Corp., ASCAP) | 58 |
| FAST AS YOU D. Yoakam (Coal Dust West Music, BMI) | 35 |
| THE FLOOD OF '83 (N/A) | 88 |
| GOD BLESSED TEXAS P. Howell, B. Seals (Square West Music/Howlin' Hits Music/ASCAP) | 23 |
| THE GRAND TOUR (N/A) | 52 |
| HALF ENOUGH W. Waldman, R. Nielson (Longitude Music Co./Moon & Stars Music/Englishtown Music, BMI) | 10 |
| HE AIN'T WORTH MISSING T. Keith (Songs Of Polygram Intl/Tokeo Tunes, BMI) | 47 |
| HEAVEN'S JUST A SIN AWAY J. Gillespie (Blue Lake Music, BMI) | 56 |
| HELLO EARTH (N/A) | 61 |
| HIGH POWERED LOVE (N/A) | 65 |
| HOLDIN' HEAVEN B. Kerner, T. McHugh (Tom Collins Music, Music Corp. Of America, BMI) | 61 |
| HURRY SUNDOWN K. Stogall, D. Henson, B. Mason (Warner-Tamerlane, Willstedt Music, BMI/WB Music Corp., Denny Henson Pub., ASCAP) | 14 |
| I FELL IN THE WATER J. Solley, J. Stevens (W.B.M. Music Corp/Extra Innings Music/SESAC/Warner-Tamerlane Publishing Corp./Jeff Stevens Music, BMI) | 15 |
| IF I DIDN'T LOVE YOU J. Vezner, J. White (Warner-Tamerlane/BMI/Minnesota Man/BMI/Bob White/ASCAP) | 61 |
| IF MY EYES COULD TALK (N/A) | 52 |
| I'LL CRY TOMORROW S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo Music, ASCAP/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI) | 84 |
| I'M NOT BUILT THAT WAY G. Teren, D. Primmer (Willstedt Music/G.I.D. Music, Inc., BMI/ASCAP) | 27 |
| I'M THE ONLY THING I'LL HOLD AGAINST YOU K. Williams, J. Dife, L. Wilson (Sony Cross Keys Pub. Co., Zomba Enterprises, Inc., ASCAP/Sony Tree Pub. Co., Songwriters Ink, Regular Joe Music, BMI) | 98 |
| I NEVER KNEW LOVE L. Boone, W. Robinson (Sony Cross Keys Pub. Co., Inc., ASCAP/Wonderland Music Co., Inc./Will Robisons, BMI) | 44 |
| I WANT TO BE LOVED LIKE THAT P. Barnhart, S. Hugin, B. LaBounty (Sony Tree Pub. Co., Inc., BMI/Warner-Tamerlane Pub. Co., BMI) | 48 |
| IN THE HEART OF A WOMAN K. Hinton, B. Cartwright (WB Music Corp, Warner-Tamerlane Pub. Corp, Brupo Music, Tamerlane Pub. Corp., ASCAP/BMI) | 60 |
| IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI) | 98 |
| IT'S YOUR CALL L. Hengber, S. Hanington-Burkhardt, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BMI) | 93 |
| JUST ENOUGH ROPE K. Staley, S. Dean (New Haven Music, Inc./Tom Collins Music Corp./BMI) | 49 |
| JUST LIKE THE WEATHER S. Boguss, D. Corder (Famous Music Corp., Loyal Dutchess Music, Lazy Kato Music, ASCAP/BMI) | 4 |
| A KISS ME IN THE CAR C. Waters, J. Berry (Great Cumberland Music/Diamond Struck Music/Kid King Bird Music, Inc./BMI) | 39 |
| LAY AROUND AND LOVE ON YOU B. David, D. Gilton (Sony Cross Keys Publishing Co., ASCAP/Royalhaven Music, Inc., BMI) | 86 |
| LET GO D. Brown (Dickie Brown Music, ASCAP) | 57 |
| LOOKING OUT FOR NUMBER ONE T. Tritt, T. Seals (Sony Tree, Post Oak, BMI/WB Music Corp, East 64th Music, ASCAP) | 56 |
| LOST IN THE NEON LIGHTS B. Hood, J. Guenther (Quad City Pub., Calafaction Music, BMI) | 60 |
| MAMA KNOWS THE HIGHWAY P. Wasner, C.J. Quarto (Uncle Pete Music, Foreshadow Songs, BMI) | 88 |
| MAMA'S ROCKING CHAIR (N/A) | 72 |
| MASTER OF ILLUSION M. Tillis, Jr., C. Ryle (Tillis Tunes, Inc., BMI) | 19 |
| MERCURY BLUES R.L. Geddings, K.C. Douglas (B-Flat Music/Tradition Music, BMI) | 13 |
| MOONLIGHT DRIVE-IN Z. Turner, T. Nichols, B. Kish (Coburn Music/Nocturnal Eclipse Music, BMI) | 37 |
| MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing/Alabama Band Music, ASCAP/Little Big Town/American Made Music, BMI) | 100 |
| MY BABY LOVES ME G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP) | 21 |
| MY SECOND HOME T. Lawrence, K. Beard, P. Nelson (New Sony Tree Pub., BMI) | 18 |
| A NEW HEART (N/A) | 76 |
| NOTHING BUT THE WHEEL J. S. Sherrill (Music Corp. Of America/Brand New Town Music/Old Wolf Music, BMI) | 12 |
| NO TIME TO KILL C. Black, H. Nicholas (Blackened Music, BMI) | 1 |
| OL' RED M. Sherrill, D. Goodman, J. Bohan (Bulls Creek Publishing, BMI) | 74 |
| ONE MORE LAST CHANCE V. Gill, G. Nicholson (Benefit Music, EMI/Sony Cross Keys Pub. Co., Inc., ASCAP) | 30 |
| ONLY LOVE M. Hummon, R. Murrain (Careers-BMG Music Publishing, Murrain Music, Tom Collins Music, BMI) | 55 |
| ON THE ROAD (Polygram Intl/ASCAP/Ranger Bob/ASCAP) | 16 |
| PROP ME UP BEHIND THE JUKEBOX R. Blaylock, K.K. Phillips, H. Perdue (Songwriters Ink, BMI/Texas Wedge Music, ASCAP) | 40 |
| QUEEN OF MY DOUBLE WIDE TRAILER D. Linde (EMI Blackwood Music Inc./Linde Manor Pub, BMI) | 25 |
| REAL LOVE (N/A) | 85 |
| RECKLESS J. Stevens, M. Clark (W.B. Music Corp., ASCAP/Jeff Stevens Music/Warner-Tamerlane Publishing Corp./Flying Dutchman Music, BMI) | 5 |
| RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Nelson, D. Corder (Supernaw Music, ASCAP) | 80 |
| RHYTHM & BOOZE F. Walker, B. Fischer (Bobby Fischer/House Of Fire Music/ASCAP/Young World Music/BMI) | 67 |
| SHE USED TO BE MINE R. Dunn (Tree Publishing Co., Inc., BMI) | 33 |
| SMALL PRICE A. Cunningham, T. McHugh (MCA Music Pub./ASCAP/Music Corp. Of America, Inc./BMI) | 3 |
| SNAKE IN THE HOUSE T.W. Hale, W. Kimes (Life of the Record Music, Inc., ASCAP/Star Brand Music, ASCAP) | 49 |
| SOMEBODY NEW A. Harvey, M. Curtis (Ensign Music Corp./Famous Music Corp., BMI/ASCAP) | 36 |
| SOMEPLACE FAR AWAY H. Ketchum (Foreshadow Songs, Inc., BMI) | 42 |
| SOMETHING'S GONNA CHANGE HER MIND M. Collie, D. Cook (BMG Songs, Inc./Judy Judy Music/Sony Tree Publishing/ASCAP/BMI) | 31 |
| THE SONG REMEMBERS WHEN H. Prestwood (Careers-BMG Music Publishing, Inc./Hugh Prestwood Music, BMI) | 28 |
| SOON C. Kelly, B. Regan (Miss Pammy's Music/Wood Newton Music/Himowself's Music/AMR Publications, Inc./Sierra Home Music, ASCAP) | 28 |
| THANK GOD FOR YOU M. Miller, M. McAnally (Travelin' Zoo Music, Beginner Music, ASCAP) | 81 |
| THAT WAS A RIVER S. Longacre, R. Giles (W.B.M. Music Corp./Long Acre Music, SESAC/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI) | 93 |
| THIS ROMEO AIN'T GOT JULIE YET J. Olander, E. Silver (Warner-Tamerlane, Taxicaster Music, BMI/Pokanbo Music, ASCAP) | 5 |
| A THOUSAND MILES FROM NOWHERE D. Yoakam (Coal Dust West Music, BMI) | 79 |
| TRASHY WOMEN C. Wall (Rhythm Wrangler/Groper Music, BMI) | 8 |
| TRUE BELIEVER J. Hiatt (Careers-BMG Music Publishing/Whistling Moon Traveler Music, BMI) | 83 |
| TWO STEPS IN THE RIGHT DIRECTION R. Ballard, D. Goodman, A.J. Masters (Circle South Music/On The Wall Music, BMI) | 59 |
| UNBREAKABLE HEART (N/A) | 48 |
| WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI) | 97 |
| WEEKEND SITUATION (N/A) | 60 |
| WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp, Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI) | 94 |
| WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP) | 78 |
| WHAT'S IT TO YOU C. Wright, R.E. Orrall (Stroudavarious Music, BMG Songs, 2Kids Music, ASCAP) | 82 |
| WHY DIDN'T I THINK OF THAT B. McMill, P. Harrison (Polygram Intl/Pub, Ranger Bob Music, ASCAP, Unichappell Music, BMI) | 81 |
| WHY'D YOU HAVE TO LOOK SO GOOD (LRK) (N/A) | 71 |
| WILD ONE J. Kyle, P. Bunch, W. Rambeau (WB Music Corp./Daniel The Dog Songs, ASCAP/Warner-Tamerlane Pub. Corp./Pat Bunch Publishing/Reynoldsongs Pub., BMI) | 46 |
| WORKING MAN'S PH.D. A. Tippin, P. Douglas, B. Boyd (Acuff-Rose Music, Careers BMG Music Publishing Co., BMI/BMG Songs, Mickey Hiter Music, ASCAP) | 77 |
| YOU CANT TAKE IT WITH YOU (N/A) | 70 |

REVIEWS by Brad Hogue

■ KENNY CHESNEY "Whatever It Takes" (Capricorn/Warner Bros. PRO CD 6583)

Already a "hot" video on CMT, TNN and VH-1, Kenny Chesney's "Whatever It Takes" is a rip-rollicking, honky-tonking tune made strong with a deep yodeling vocal, a properly picked lead and enough catchy lyrics to win the love of any tuned-in listener. Written by Chesney with Buddy Brock & Kim Williams, this little tune serves as an all-out assault to captivate radio. Energetic country well-informed by rock & r&b, "Whatever It Takes" huh? Good stuff from Capricorn with Barry Beckett producing.



■ DARRYL & DON ELLIS "Walk On Out Of My Mind" (Epic ESK 77212)

This is the best single I've heard from *Day In The Sun*. Written by Red Lane and produced by Doug Johnson & Ed Seay, "Walk On Out Of My Mind" hooks you with a guitar chug, keeps you with the rhythms and sends its message through strong brother harmonies and a mid-tempo climb of the scale. "Since you walked out of my life, and out of my world/Please...walk on out of my mind."



■ JOE DIFFIE "John Deere Green" (Epic ESK 77235)

Smokin' Joe is a hot item on the jukeboxes these days, and "John Deere Green" is sure to make it even more so. Written by Dennis Linde and produced by Johnny Slate & Bob Montgomery, "John Deere Green" is quite catchy and probably every bit as deep as "Achy Breaky Heart." "In John Deere Green, on a hot Summer night/You know Billy Bob loved Charlene"...So what else is new in rural America? Give me a break on the fake homespunisms...please.



■ TWISTER ALLEY "Nothing In Common But Love" (Mercury CDP 1031)

The second single from *Twister Alley*, "Nothing In Common But Love" slows down the pace a bit a gives an "opposites attract" approach. Written by Craig Wiseman & Donny Lowery, it tells of two lovers with "Nothing In Common But Love." Mike Lawler & Harold Shedd produced. Nothing spectacular. Just O.K. "They're like day and night, fire and water/Neon lights in the stars above..."



PICK OF THE WEEK



■ GEORGE JONES "High-Tech Redneck" (MCA MCA5P-54749)

Last year he gave us "I Don't Need Your Rockin' Chair." This time he gives us "High-Tech Redneck." Written by Byron Hill & Zack Turner, this was customized for the Possum. With a nod to oversized stereo speakers, CB radios and radar detectors, "High-Tech Redneck" is sure to be a hit. It's catchy as hell and dumb as dirt—should sell some records. Buddy Cannon & Norro Wilson produced.



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"REAL LOVE"

written by Laney Smallwood Hicks (BMI)

on Platinum Plus Records
Produced by Robert Metzgar

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Publicity by: Billy Deaton Talent

TOP 75 COUNTRY ALBUMS

CASH BOX • OCTOBER 30, 1993

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week ▼ Total Weeks ▼

#1 ALBUM
Garth Brooks



TO WATCH:
Alan Jackson #2

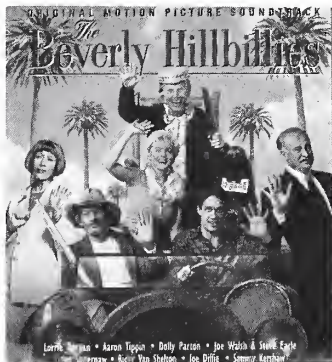
| | | | | |
|----|--|-------------------------|----|-----|
| 1 | IN PIECES (Liberty 80857) | Garth Brooks | 1 | 6 |
| 2 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2) | Alan Jackson | 2 | 50 |
| 3 | TELL ME WHY (Curb/MCA 10822)(P) | Wynonna | 3 | 21 |
| 4 | NO TIME TO KILL (RCA 66239) | Clint Black | 4 | 12 |
| 5 | CONFEDERATE RAILROAD (Atlantic 82335)(G) | Confederate Railroad | 5 | 35 |
| 6 | ALMOST GOODBYE (MCA 10851) | Mark Chesnutt | 12 | 16 |
| 7 | THIS TIME (Reprise/Warner Bros. 45241-2)(P) | Dwight Yoakam | 7 | 29 |
| 8 | GREATEST HITS VOL. II (MCA) | Reba McEntire | 20 | 2 |
| 9 | EASY COME EASY GO (MCA) | George Strait | 14 | 2 |
| 10 | LIFE'S A DANCE (Atlantic 82420)(P) | John Michael Montgomery | 9 | 34 |
| 11 | CLAY WALKER (Giant 24511-2) | Clay Walker | 10 | 7 |
| 12 | CALL OF THE WILD (RCA 66251) | Aaron Tippin | 11 | 8 |
| 13 | IT WON'T BE THE LAST (Mercury 514758)(P) | Billy Ray Cyrus | 6 | 16 |
| 14 | HARD WORKIN' MAN (Arista 18716)(P) | Brooks & Dunn | 13 | 33 |
| 15 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2) | George Strait | 8 | 52 |
| 16 | OUTSKIRTS OF TOWN (Curb 77626) | Sawyer Brown | 15 | 8 |
| 17 | I STILL BELIEVE IN YOU (MCA 10630)(P2) | Vince Gill | 25 | 55 |
| 18 | IT'S YOUR CALL (MCA 10673)(P2) | Reba McEntire | 17 | 40 |
| 19 | WIND IN THE WIRE (Warner Bros. 45319) | Randy Travis | 18 | 7 |
| 20 | BIG TIME (Warner Bros. 45276) | Little Texas | 19 | 20 |
| 21 | A BRIDGE I DIDN'T BURN (Columbia 48992) | Ricky Van Shelton | 16 | 6 |
| 22 | THE CHASE (Liberty 98743)(P5) | Garth Brooks | 21 | 54 |
| 23 | RED & RIO GRANDE (BNA 66133) | Doug Supernaw | 22 | 15 |
| 24 | SOMETHING UP MY SLEEVE (Liberty 89261) | Suzy Bogguss | 23 | 2 |
| 25 | NO FENCES (Liberty 93866)(P10) | Garth Brooks | 24 | 158 |
| 26 | COME ON COME ON (Columbia 48881)(P) | Mary-Chapin Carpenter | 26 | 63 |
| 27 | ALIBIS (Atlantic 82483)(P) | Tracy Lawrence | 27 | 30 |
| 28 | THE WAY THAT I AM (RCA 66288-2) | Martina McBride | 28 | 2 |
| 29 | FINAL TOUCHES (MCA) | Conway Twitty | 29 | 5 |
| 30 | HONKY TONK ATTITUDE (Columbia 530021) | Joe Diffie | 30 | 23 |
| 31 | TOBY KEITH (Mercury 514421) | Toby Keith | 31 | 23 |
| 32 | SOLID GROUND (BNA 66232) | John Anderson | 32 | 16 |
| 33 | SOME GAVE ALL (Mercury 510635)(P7) | Billy Ray Cyrus | 33 | 70 |
| 34 | WATCH ME (BNA 66047)(G) | Lorrie Morgan | 34 | 49 |
| 35 | t-r-o-u-b-l-e (Warner Bros. 45048)(P) | Travis Tritt | 35 | 58 |
| 36 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 36 | 103 |
| 37 | LITTLE LOVE LETTERS (Giant 24499) | Cariene Carter | 37 | 15 |
| 38 | WYNONNA (Curb/MCA 10529)(P3) | Wynonna | 38 | 78 |
| 39 | GARTH BROOKS (Liberty 90897)(P5) | Garth Brooks | 39 | 214 |
| 40 | IN THIS LIFE (Epic 48983)(G) | Collin Raye | 40 | 56 |
| 41 | HEROES (Warner Bros. 45257) | Mark O'Connor | 41 | 2 |
| 42 | UNDER THE KUDZU (RCA 07863) | Shenandoah | 42 | 10 |
| 43 | SPINNING AROUND THE SUN (Elektra 61502) | Jimmie Dale Gilmore | 43 | 6 |
| 44 | THE GRAND TOUR (A&M) | Aaron Neville | 44 | 6 |
| 45 | BRAND NEW MAN (Arista 18658)(P3) | Brooks & Dunn | 45 | 108 |
| 46 | ONLY WHAT I FEEL (Epic 53226) | Patty Loveless | 46 | 24 |
| 47 | HAUNTED HEART (Mercury 14332) | Sammy Kershaw | 47 | 30 |
| 48 | HEARTS IN ARMOR (MCA 10641)(P) | Trisha Yearwood | 48 | 53 |
| 49 | DAY IN THE SUN (Columbia 53559) | Darryl & Don Ellis | 49 | 6 |
| 50 | GREATEST HITS 1990-1992 (Liberty 81367) | Tanya Tucker | 50 | 23 |
| 51 | FROM THE HEART (Epic 45303)(G) | Doug Stone | 51 | 58 |
| 52 | TEMPTATION (Morgan Creek 20018) | Sheiby Lynn | 52 | 12 |
| 53 | DRIVE (Arista 18691) | Steve Warner | 53 | 10 |
| 54 | MARK COLLIE (MCA 10658) | Mark Collie | 54 | 34 |
| 55 | DEL RIO, TX 1959 (Arista 18713) | Radney Foster | 55 | 73 |
| 56 | ACROSS THE BORDERLINE (Columbia 52752) | Willie Nelson | 56 | 28 |
| 57 | LET GO (Asylum 61544) | Brother Phelps | 57 | 10 |
| 58 | SLOW DANCING WITH THE MOON (Columbia 53199) | Dolly Parton | 58 | 32 |
| 59 | AMERICAN PRIDE (RCA 66044)(P) | Alabama | 59 | 58 |
| 60 | DON'T ROCK THE JUKEBOX (Arista 8681)(P2) | Alan Jackson | 60 | 122 |
| 61 | SONGS FROM AN AGING SEX BOMB (RCA 56227) | K.T. Oslin | 61 | 23 |
| 62 | HOMEWARD LOOKING ANGEL (Arista 18649)(G) | Pam Tillis | 62 | 51 |
| 63 | JOSHUA JUDGES RUTH (Curb/MCA 10475) | Lyle Lovett | 63 | 13 |
| 64 | TRUE BELIEVER (Liberty 80805) | Ronnie Milsap | 64 | 10 |
| 65 | UNDER THIS OLD HAT (Liberty 80892) | Chris LeDoux | 65 | 44 |
| 66 | WHERE THERE'S SMOKE (Columbia 52950) | Gibson Miller Band | 66 | 33 |
| 67 | READ BETWEEN THE LINES (RCA 61129)(P) | Aaron Tippin | 67 | 83 |
| 68 | KELLY WILLIS (MCA 10789) | Kelly Willis | 68 | 13 |
| 69 | SURE LOVE (Curb 77581) | Hal Ketchum | 69 | 52 |
| 70 | GREATEST HITS (MCA 10653) | Patty Loveless | 70 | 19 |
| 71 | OTHER VOICES OTHER ROOMS (Elektra 61464) | Nanci Griffith | 71 | 30 |
| 72 | SEMINOLE WIND (BNA 61029)(P) | John Anderson | 72 | 86 |
| 73 | BIG IRON HORSES (RCA 66049) | Restless Heart | 73 | 54 |
| 74 | TRACY BYRD (MCA 10649) | Tracy Byrd | 74 | 23 |
| 75 | WHAT COMES NATURALLY (Mercury 314514-710) | Ronna Reeves | 75 | 10 |

ALBUM REVIEWS

By Brad Hogue

PICK OF THE WEEK

■ VARIOUS ARTISTS *The Beverly Hillbillies (Original Motion Picture Soundtrack)* (Fox Records/RCA 07863/66313-2)



Joe Diffie - "White Lightnin'" - Rockin!
The Oak Ridge Boys - "I Ain't Never" -
Harmonied out cool
Lorrie Morgan - "Crying Time" - You're
gonna leave me?
Sammy Kershaw - "I'm Movin' On" -
Smooth, just O.K.
Aaron Tippin - "I'm So Lonesome I
Could Cry" - Yodel wails every bit as
good as Hank's original!
Jim Varney featuring Ricky Skaggs -
"Hot Rod Lincoln" - Learn to sing, Jim.
Joe Walsh & Steve Earle - "Honey Don't"
- How could this not be good!?
Doug Supernaw - "Together Again" -
Country to the bone. Supernaw's great!
Ricky Van Shelton - "If You've Got The
Money I've Got The Time" - One of the

best voices in country music!
Texas Tornados - "Wasted Days & Wasted Nights" - Freddy Fender is back again.
Dolly Parton - "If You Ain't Got Love" - Take me to Dolly-Wood.
Jerry Scoggins - "The Ballad Of Jed Clampett" - "Swimmin' pools - Movie stars..."
Need I say more?

STEVE WARINER: *Drive To Survive*

By Brad Hogue

STEVE WARINER's Arista Records bio describes his current success as poetic musical justice. With the release of his first two recordings on the Arista Nashville label, Wariner has experienced his best years ever during 1992 and 1993's wildly successful renaissance of country music popularity. His first Arista Nashville release, aptly titled, *I Am Ready*, is rapidly approaching Gold Record status. Furthermore, it's finely crafted "Leave Him Out Of This" and "The Tips Of My Fingers" became massive country radio hits and led to a sensational concert tour. Serving as a huge milestone in Wariner's 11-year recording career, *I Am Ready* garnered rave reviews from the press, who dubbed Steve a country renaissance man, not only because of his talents as a singer/songwriter/guitarist, but also for his gifts as a painter, magician, athlete and showman.

With the release of his second Arista CD, *Drive*, Wariner is positioned to achieve even more. The lead single from *Drive*, "If I Didn't Love You," with its intricate harmonies and fiddle brilliance, is a current hit on radio (peaking at #6 in *Cash Box*) as well as CMT and TNN, with a second single release, "Drivin' And Cryin'," going for adds as we go to print.

"I think this album represents what I do live," Wariner told *Cash Box* in a recent interview. "I've tried to do that for years—I've always thought after making an album—'Man, that's good,' but then I get out there on the road and rock out and do my cranking stuff and I think, 'Gosh, I wish I'd have recorded it like that. Can we do a live album?' There's just something about when you get out there live and there are people out there and they're getting into it. There's an added adrenaline level there. So, this album is as close to live as anything I've previously done."

What he's currently doing live includes a tour sponsored by General Motors of Canada—the transcontinental *Chevy Drive Tour*, which includes 16 dates with Canadian singer Cassandra Vasik and continues thru November 16. Opening in Surrey, British Columbia, the tour winds up in Halifax, Nova Scotia. Mercury's Toby Keith and RCA's Larry Stewart will also be included on the bill. General Motors dealerships along the route will promote Wariner's shows with ticket giveaways, banners and vehicle displays at select concert sites. Additionally, Wariner will visit selected dealerships to visit with fans.

Additional exposure for Wariner includes an hourlong radio special in which musical pal Garth Brooks interviews Steve about *Drive*, guitars, family and other subjects. The special will be aired throughout the U.S. and Canada, where BMG Music Canada will stage nationwide radio and record store contests to attract attention to the tour and album release.

"I just love playing live," Steve relates. "It's always a thrill to be out on tour and play a new tune for a crowd that's unfamiliar with the song and have them give you a good response right off. That's

still a thrill to me. I am just so fortunate to be able to do this, but regardless of sales or success, I'm going to be making music one way or another. That's the way I look at it. I love it too much. It's all I've ever done since childhood."

No longer a child, though, Steve was recently named one of country music's sexiest men by *USA Today*. If it's true that good things come to those who wait, finally Steve Wariner is where he belongs. Born on Christmas Day in 1954, Steve Noel Wariner was performing live with his father at age 10, doing weekly radio and TV shows before he was in his teens and fronting his own band as soon as he acquired a driver's license. At age 17 he was discovered by Dottie West, who hired him as her bassist. Following stints with the likes of Bob Luman and Chet Atkins, Wariner first signed with RCA Records in 1977.

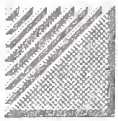
Wariner enjoyed five Top-10 hits at RCA, then at MCA during the years between 1984 and 1990, he topped the charts more than 25 times. "Some Fools Never Learn," "Life's Highway," "The Weekend" and many more Wariner favorites are still staples of the country radio airwaves. With the stage clearly set, Arista Records signed the multi-talent in 1991 and by the end of the year "Leave Him Out Of This" blasted into the Top 10, with "The Tips Of My Fingers" becoming his 12th #1 single and the *I Am Ready* album becoming the biggest selling of his career.

With so many skills at his disposal, one would think the renaissance man would have rocketed to superstardom. Instead, Wariner's career has been more of a smooth kite-glide upwards.

"I'm real comfortable with my little place in the music world," Steve relates with a smile. "I still practice every day on the road and there's still a fire there."

Steve and his wife Caryn have two sons, Ryan and Ross. Ryan is 9, the same age Steve was when Roy Wariner began to train him as a musician. "The other day Ryan picked up an electric guitar and real confidently played this little pattern. I said, 'Where did you learn that?' He said, 'I figured it out.' I said the same thing to him I think my dad said to me. 'Son, that guitar will make you eat a lot of hamburger.'"





Cash Box COUNTRY RADIO

By Brad Hogue

HIGH DEBUTS

1. DOUG STONE—"I Never Knew Love"—(Epic)—#44
2. GENE WATSON—"Snake In The House"—(Step One)—#49

MOST ACTIVE

1. AARON TIPPIN—"The Call Of The Wild"—(RCA)—#45
2. SAWYER BROWN—"The Boys & Me"—(Curb)—#32
3. GARTH BROOKS—"American Honky Tonk Bar Association"—(Liberty)—#24
4. TRACY LAWRENCE—"My Second Home"—(Atlantic)—#18
5. TRISHA YEARWOOD—"The Song Remembers When"—(MCA)—#29
6. DWIGHT YOAKAM—"Fast As You"—(Warner Bros.)—#35
7. KELLY WILLIS—"Heaven's Just A Sin Away"—(MCA)—#47
8. LITTLE TEXAS—"God Blessed Texas"—(Warner Bros.)—#23

POWERFUL ON THE PLAYLIST—Competition is stiff on this week's *Cash Box* Top 100 Country Singles chart. Aaron Tippin is the big mover of the week, rocketing an amazing 18 spots forward to #45 with his latest RCA single, "The Call Of The Wild." Another big mover is Sawyer Brown's "The Boys & Me," which jumps 11 places to rest at #32. Garth's "AHBA" tune smokes to #24—up eight from last week. Moving seven were a slew of artists including Tracy Lawrence, #18; Trisha Yearwood, #29; Dwight Yoakam, #35; and Kelly Willis, #47. Warner's hot act, Little Texas also climbs a notable six spots to wait at #23 for the week with "God Blessed Texas."

RADIO NEWS—HELP WANTED—KRKT AM/FM in Albany-Salem, Oregon is searching for on-air country talent. Send your resume and demo tape to Bill O'Brian, KRKT AM/FM, 1207 East 9th, Albany, Oregon 97321. NO calls & NO beginners.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. ANDY CHILDS—"Broken" (RCA)
2. CHARLIE FLOYD—"I've Fallen In Love (And I Can't Get Up)" (Liberty)
3. SHANIA TWAIN—"You Lay A Whole Lot Of Love On Me" (Mercury)
4. PIRATES OF THE MISSISSIPPI—"Dream You" (Liberty)
5. MATTHEWS, WRIGHT & KING—"One Of These Days" (Columbia)

By Brad Hogue

Cash Box COUNTRY INDIE

INDIE CHART ACTION—Leading the *Cash Box* independents AGAIN this week is Bobby Hood on the Belltunes label with "Lost In The Neon Lights" up two to #50. Congratulations to Mr. Hood five weeks straight!

INDIE REVIEWS

■ JEFF ALLEN *What My Heart Says* (Epitome CD-2301)



Quite a seasoned stage performer and vocalist, Epitome's Jeff Allen cut his musical teeth touring with Tanya Tucker throughout the U.S. and Canada since the age of 12 (she was 14). Dues paid, Jeff's time for the spotlight is now. With the release of *What My Heart Says*, Jeff Allen provides all the necessary ingredients for success. Initiating the project is the lead single called "You Can't Take It With You," a poignant short story handed down from father to son, currently at #70 in *Cash Box*. Digging deeper into the disc, Jeff delightfully takes his listeners through the newfound love of the title cut, the honky-tonk heartache of "Lonelyville," stopping off in the Northeast with "Please Come To Boston," only to return by way of a lesser heartache in "You Two-Timed Me," back again to truity with "Like You Ought To Be Loved," "Me Too," and "Your Turn To Fall." With 20 cuts from which to choose, there's something here for everyone. THIS IS GOOD STUFF!

INDIE NEWS BRIEFS—NARM recently announced the three award nominees for the indie best seller award: Best Selling Country Recording: (1) *Feelin Good, Gettin' Down - The Geezinslaw Brothers*; (2) *Freeborn Man - Clinton Gregory*; (3) *Master Of Illusion - Clinton Gregory*. The winning Step One Records act will be announced at a later date.

Cabin Fever Music recently released "Down We Go," the second single and video off The Marshall Tucker Band's latest album, *Walk Outside The Lines*. The single was written by Sam Spoon, a construction worker in Tucker's hometown of Spartanburg, South Carolina. The band is currently touring in extensive support of their latest release. Be sure to check out the video and call those request lines!

CMT Top Ten Video Countdown

1. Reba McEntire with Linda Davis Does He Love You (MCA)
2. Confederate Railroad Trashy Women (Atlantic)
3. Vince Gill One More Last Chance (MCA)
4. Mark Chesnutt Almost Goodbye (MCA)
5. Lorrie Morgan Half Enough (BNA)
6. Collin Raye That Was A River (Epic)
7. Alan Jackson Mercury Blues (Arista)
8. Lee Roy Parnell On The Road (Arista)
9. Martina McBride My Baby Loves Me (RCA)
10. Diamond Rio This Romeo Ain't Got Julie Yet (Arista)

—Compliments of CMT video countdown, week ending October 20, 1993.



Sonny Curtis, legendary songwriter and former member of Buddy Holly's Crickets, recently performed at the Free Trade Hall in Manchester, England, for a celebration of the 40th Anniversary of the Fender Stratocaster. Curtis, a member of the Songwriters Hall of Fame, has penned such classics as "I Fought The Law" and "Walk Right Back." Pictured here are Curtis () and Rory Gallagher.



EMI Music Publishing Nashville recently celebrated the grand opening of the company's newly remodeled offices with a ribbon-cutting ceremony and Music Row party. Pictured (l-r) are: Celia Froehlig, EMI vice president/Southern region; Martin Bandier, chairman and CEO of EMI Worldwide; Secretary of State Riley Darnell; Marc Beeson, EMI songwriter and BNA recording artist; and Bob Flax, executive vice president of EMI Worldwide.

KEVIN CHARLES

says "Thanks Radio!"



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Midway's *Mortal Kombat* To Become A Multimedia Event!

CHICAGO—What next for this fantastic piece?! Midway Manufacturing Company has engaged the services of producer Larry Kasanoff and Danny Simon's The Licensing Group to assist in seeking deals for a feature film and television series along with a full-blown merchandising product line to be based upon Midway's megahit video arcade game, *Mortal Kombat*, as announced by Ken Fedesna, vice president/general manager of Midway and Williams Electronics Games, Inc. (manufacturers of Williams/Bally/Midway amusement games).

Mortal Kombat made history on "Mortal Monday" (September 13) by becoming "the industry's biggest home video game launch ever," with sales exceeding 2.2 million game units. To date, Acclaim Entertainment, Inc. has spent over \$7 million marketing the game and will continue its marketing efforts worldwide.

"We've created unique characters through this game that have reached extraordinary levels of popularity," stated Midway's director of marketing Roger Sharpe. "We have chosen Simon and Kasanoff to help us to bring these characters to their respective media because we share the same vision of what *Mortal Kombat* is now, and what it can become. They are both people with whom we have enjoyed a long and profitable relationship.

"Given his track record in producing multimedia event-oriented movies and our long relationship with him, we have chosen Larry Kasanoff to help us to bring *Mortal Kombat* to film and television," he added.

"This is exactly the kind of multimedia opportunity I left Lightstorm to pursue," said Kasanoff, who will produce the film and television series once production deals are obtained. "These characters are fantastic and will translate wonderfully to film and television. I'm thrilled to be involved with people I respect and like on such a terrific project."

Danny Simon, president of The Licensing Group Ltd., is equally enthusiastic about the project. "We have witnessed first-hand the enormous popularity that the *Mortal Kombat* characters are enjoying and we look forward to expanding *Mortal Kombat* to products beyond the game itself," said Simon. "We also look forward to continuing our relationships with both Midway and Larry Kasanoff."

"Merchandising will certainly play a vital part in broadening the success of *Mortal Kombat*," said Sharpe. "We have selected The Licensing Group and Danny Simon to represent us, based on our longstanding relationship with them and their expertise in licensing in all categories."

In *Mortal Kombat*, game play focuses on the world's best fighters, including some with super-human powers, who gather to compete in a highly secretive and dangerous tournament held on the island of the evil and mysterious Shang Tsung.

Minnesota Op Martin Kallsen Dies

CHICAGO—Martin Kallsen, who operated in the Worthington, Minnesota area for 35 years, died at the age of 81. Kallsen was a charter member of the MOMA state association and served as president for two terms. When he retired, after selling his route, he became executive director of MOMA (Minnesota Operators of Music and Amusements) and remained at the post until 1983 when he was succeeded by Hy Sandler, who currently holds the office.

The son of a minister, Kallsen was an elder and past president of his church. In addition to industry and church involvement, he was active in Kiwanis and served on the Lakeview school advisory board.

Expressing his personal, deep sorrow over the loss of a colleague and friend, Hy Sandler said, "Martin was a tough act to follow! He was the only person in the history of our group to be honored as a lifetime honorary member of MOMA and its board of directors. It was a joy to see Martin [with his late wife, Irene] at various MOMA functions over the many years he was with us."

Survivors include two sons; two daughters; four grandchildren; three brothers and five sisters.

The family has requested that memorial contributions be directed to either St. Mathew Lutheran Church (1505 Dover Ave., Worthington, MN 56187) or the MOMA Education Scholarship Fund (at MOMA headquarters, 4805 Zenith Ave. South, Minneapolis, MN 55410-1824).

Hy Sandler, along with MOMA past president Al Eggermont, represented MOMA at the funeral. In tribute Sandler added, "May the memory of Martin Kallsen be a blessing for all who knew and loved him."

'What's Hot In Coin-Op?' Update

CHICAGO—The American Amusement Machine Association regularly surveys industry distributors throughout the nation to compile a "What's Hot In Coin-Op?" chart, based on earnings in three equipment categories: "Video," "Pinball" and "Variety Piece." The initial charts released by AAMA were inserted in the September 25, 1993 edition of *Cash Box*.

Following is the updated set of "What's Hot In Coin-Op?" charts, representing the month of September:

Listed below are the top earning pieces in Convenience Stores:

Video:

NBA Jam (Midway)
Mortal Kombat (Midway)
Streetfighter II -- Champion Edition (CAPCOM)
Samurai Shodown (SNK)
Lethal Enforcers (Konami)

Pinball:

Indiana Jones (Williams)
Jurassic Park (Data East)

Variety Piece:

Crane

Listed below are the top earning pieces in Movie Theaters:

Video:

NBA Jam (Midway)
Mortal Kombat (Midway)
Samurai Shodown (SNK)
Streetfighter II -- Champion Edition (CAPCOM)
Lethal Enforcer (Konami)

Variety Piece:

Crane

Listed below are the top earning pieces in Pizza Parlors and Restaurants:

Video:

NBA Jam (Midway)
Samurai Shodown (SNK)
Lethal Enforcers (Konami)
Mortal Kombat (Midway)
Streetfighter II -- Champion Edition (CAPCOM)

Pinball:

Twilight Zone (Williams)
Jurassic Park (Data East)

Variety Piece:

Air Hockey
Full Court Frenzy

Listed below are the top earning pieces in Night Club or Bar:

Video:

NBA Jam (Midway)
Lethal Enforcers (Konami)
Mortal Kombat (Midway)

Pinball:

Addams Family (Williams)
Jurassic Park (Data East)

Variety Piece:

Pool Table
Full Court Frenzy

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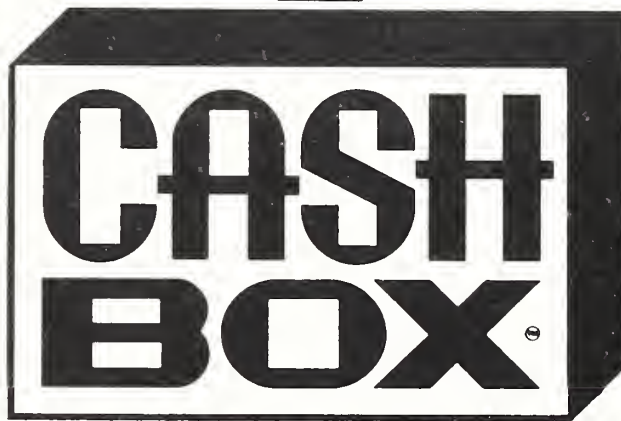
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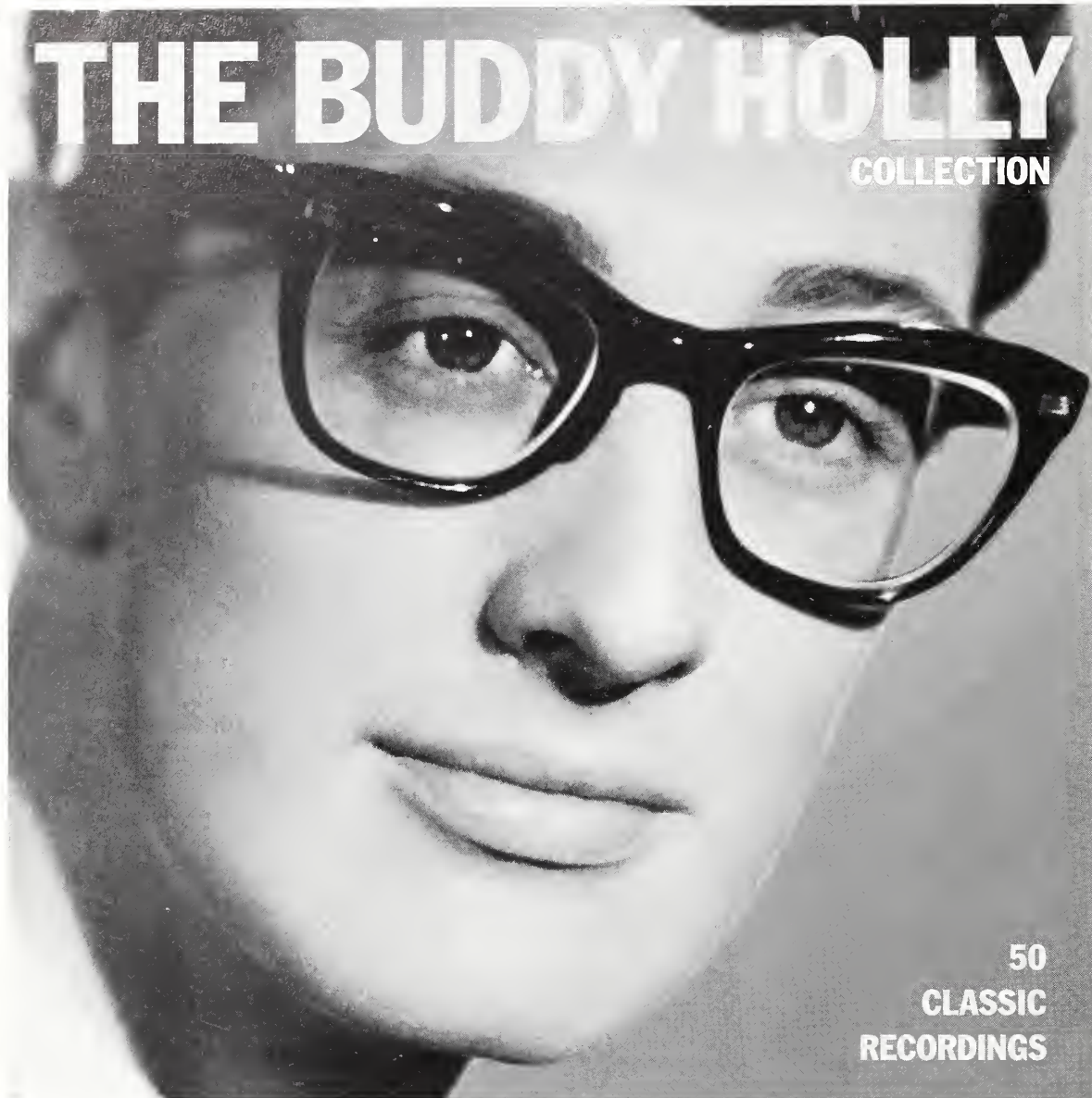
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